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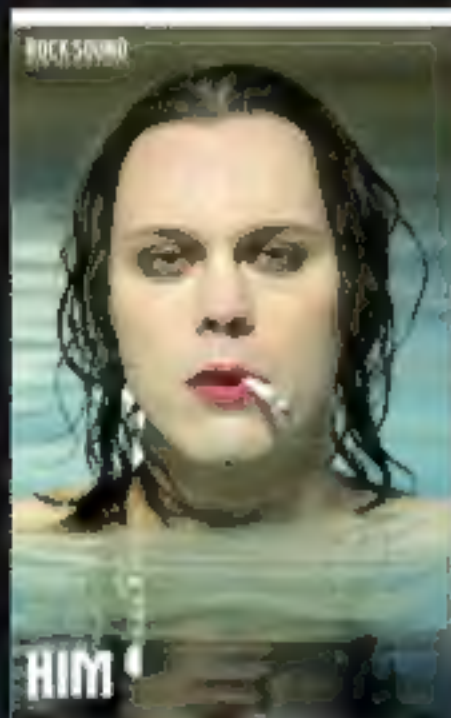
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Panic At The Disco:
always had a way with the birds...

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EDIT

I don't know about you, but my musical taste is very eclectic. It depends on what side of the bed I get out of in the morning as to whether I want to be headbanging to **Baroness**, chilling to **This Will Destroy You**, or havin' it large to **Municipal Waste**. I like to think that more and more people these days are open to all kinds of music and that **Rock Sound** is the magazine that supplies you with all the new musical nourishment you crave. There's so much great stuff around right now, it's hard to squeeze it all into one issue - but we do. This month is no exception - you'll find features and interviews with **Panic At The Disco**, **Boris**, **In Flames**, **Children Of Bodom**, **Oxbow**, **65daysofstatic**, **Gallows**, **The Gutter Twins** and **Tom DeLonge** to name just a smattering of many characters. Where else would you find such a diverse line-up? The big question is... What do we do with all the music and records that we can't fit in? Why, we take a chainsaw to them of course. They're obviously not worthy...

Darren Taylor, Editor



ROCK SOUND NEW MUSIC FIRST

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CULT HARDORE METAL :
FOR FANS OF ARCHITECTS, BRING ME THE HORIZON

OUT MARCH 31ST

ON TOUR IN APRIL WITH CHIMAIRA
& THE SORROW

- 03 NORWICH - WATERFRONT
- 04 SHEFFIELD - CORPORATION
- 05 GLASGOW - IVORY BLACK
- 06 BRISTOL - BIERKELLER
- 08 NOTTINGHAM - ROCK CITY
- 09 LONDON - CARLING ACADEMY

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OUT 31ST MARCH

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- 03 MANCHESTER - ACADEMY 3
- 04 GLASGOW - BARFLY
- 05 YEovil - THE ORANGE BOX
- 06 SHEFFIELD - CORPORATION
- 07 LONDON - UNDERWORLD

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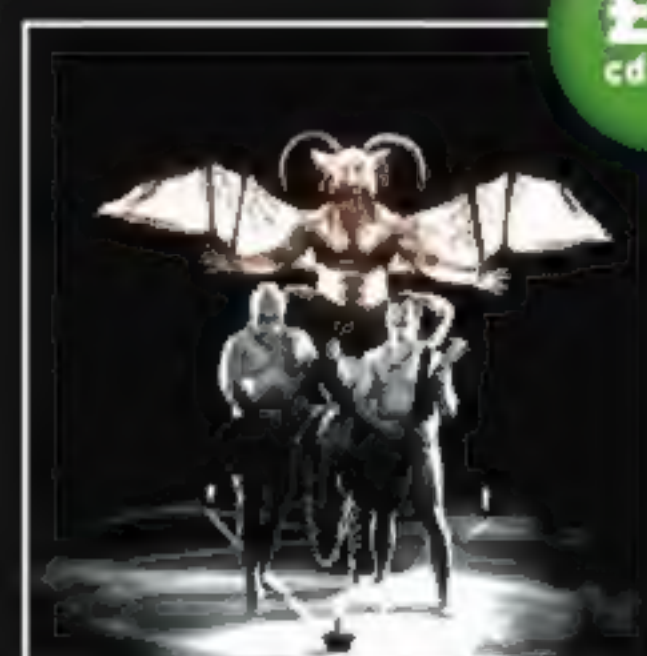
Panic! At The Disco
A Fever You Can't Sweat Out



Simple Plan
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Simple Plan
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PLEASE NOTE: For safety reasons all letters submitted to Rock Sound magazine must carry your full name, address, phone number and email address (where possible). This information can be withheld from publication at your request. Texts charged at no more than 50p

GOOD, BAD, AND DOWNRIGHT UGLY

I'm a latecomer to Rock Sound magazine, and all I can say is that this magazine rocks! Purely because it is an open magazine where bands from many different genres are welcomingly displayed to grab our attention, from the good to the bad to the downright UGLY! I've been missing this attitude since the weekly metal rag I used to read turned into Smash Hits magazine with pages dedicated to absolute drivel and pro-love for indie and emo bands. Anyway! Back to Rock Sound. I loved the The Cult feature in the 'Revolutionaries' section of issue 106, along with reading about Muse and the top 20 thrash albums of all time! Not to mention the countless reviews, whilst the free CD was superb! Especially the Kingdom Of Sorrow track 'Lead Into Demise', which has led me to buy their album. So once again, thanks and keep up the good work.

Robert, via email

ARE YOUR EARS CLOGGED WITH MAYONNAISE?

Shall I complain? Uh... Yes! I just got my first issue of Rock Sound and wow... Your first impression sucks! The January issue's 'Best Album' poll was completely wrong. I think you may have to go and see your doctor and get your ears checked for musical deficiencies. Coheed And Cambria 'No World For Tomorrow' should definitely be at the top of the list, but fucking 30 Seconds To Mars, Fall Out Boy, and Paramore? 30 Seconds To Mars 'A Beautiful Lie' had four good songs on it, and the rest could only have gotten published if the record producer was deaf! It made me want to gouge my own eyes out so I could watch as I ate my own foot. As for Fall Out Boy... Haven't you gotten sick of the same old 'Punk-Love' tunes that Stump and Co have been throwing together since year dot in such a



pathetic, sloppy way? Paramore, on the other hand, is an okay band... But 'Riot' is not remotely the eighth best album of 2007! Avenged Sevenfold and Bowling For Soup deserved much more credit than they got. Oh, and will one of you fucking brain-dead lunatics please tell me why The Used were nowhere to be found in that same issue? You really need to get your ears fixed!

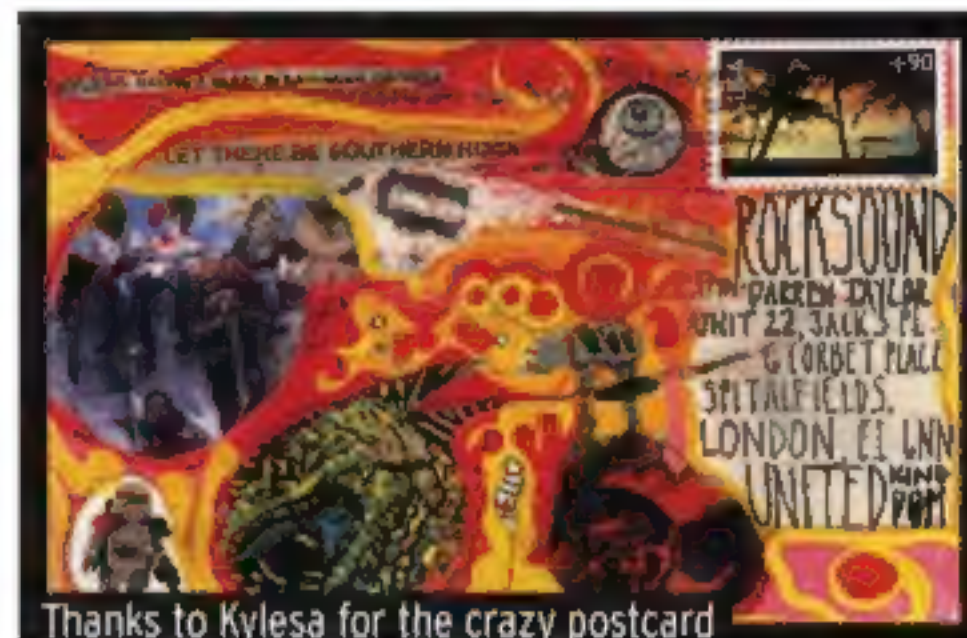
Madds, via email

ERRATUM MY ARSE!

I just wanted to leave a few comments on what seems to be the only decent music magazine these years. Seriously, every month you deliver amazing issues covering amazing bands (except for the random joke band here and there hmm?). Here's a suggestion though: how about an erratum section correcting the previous issue's mistakes? I'm looking at issue 106 at the moment and, for example, you have used the wrong image for Earth's new (and amazing) album art and have outrageously misspelled Mike Patton's name as Patten. Also, in the reviews section, you say that Testament were one of the 'Big Four' of thrash, when really the 'Big Four' were Slayer, Metallica, Megadeth and Anthrax! You make some sort of stupid yet irritating mistake in almost every issue, which could be fixed in a small section the following month. Enough of that! I can't wait for the new Genghis Tron release, thanks for including a track in your Sound Check, it's sounds awesome and I'll probably be seeing them live soon.

Douglas, via email

Hi Doug - don't mind if we call u Doug do u? We totes gt wot u mean about the missteeks. Sadly we had to rush that ishue out and hence the reviews weren't as lovingly subbed as usual. Ur letter is like totes full of rubbish grammur and stuff too though. But thanks for the kind words, really appreciate it - we love making the mag and hope people love reading it. Spalling mistooks 'n' all! Lol.



Thanks to Kylesa for the crazy postcard

WHAT'S THE (SIMPLE) PLAN STAN?

Hey guys, I am a new reader of this magazine and bought only my second issue of it this month, I was impressed by the article on Simple Plan which not only spoke of their down to earth approach and attitude but also their charity work and "using their status to good effect" etc. However a couple of pages over I saw the review for their new album and thought it a bit harsh - considering Andrew Kelham is obviously NOT a Simple Plan fan and seems to be holding a grudge of some kind against the band. It didn't even talk about the album, but Simple Plan as a whole and how this guy hates them for no fucking reason. I believe it was an unfair review calling them "crappy" and "calculated" after a three-page feature written in stark contrast to this. He spoke of them as "peddling turgid pop-punk" and I want to know what the fuck is wrong with pop-punk music? Why review Simple Plan if you hate the pop-punk genre? I definitely will not be trusting his reviews in the future as he doesn't seem qualified enough to talk about bands like Simple Plan!

Gary, Glasgow, via email

Over to you Mr Kelham: "Nothing is wrong with pop-punk. I enjoy it greatly when the narcissism, intensity and sardonic wit of punk rock is tempered by the melody, timbre and tone of pop. It sounds great. But I hear none of it in Simple Plan's overly earnest, insipid and banal music. As for the calculated remark, never trust a man who owns a clothing company telling you what he purports to be. Nuff said innit!"

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WARLORD'S WISE WORDS!

Having captured Rock Sound agony uncle Adam D in battle, Turisas lead Viking Warlord Nygård will henceforth be solving your problems...

Dear Warlord...

WILL WEARING BALL-BUSTINGLY SKINNY JEANS MAKE YOU INFERTILE? Kev, 16

No they won't. But in some rural areas, people may bust your balls for wearing them.

I PLAY GUITAR IN A PUNK BAND, EVERYONE TELLS ME I AM SHIT, AND THAT THE BAND ARE SHIT. IN ALL HONESTY I THINK WE PROBABLY ARE SHIT. SHOULD I GIVE UP? Leila, 16

If everyone keeps telling you you're shit and that your band is shit, and especially if you think that yourself... Well, then you probably are. There are two ways to go: while losers decide to give up, the ones who become really good at something are the ones who see that they're shit and decide to work hard to become better. The most dangerous are the ones who think they're the best when they're ACTUALLY shit. They never know when to give up...

"If everyone keeps telling you that your band is shit... Well, then you probably are."

HOW DO I CONVINCE MY BOYFRIEND THAT PAIN DURING SEX IS A GOOD THING? YOU ARE A WEIRD AND PROBABLY KINKY FELLOW, ANY SUGGESTIONS? Leanne, 18

How about buying a 'My First Bondage' kit from your local sex store? Break him in gently with handcuffs and maybe a bit of a spank? If that fails, then it's time to find yourself a new boyfriend.

I HAVE A LOVELY SWOOPING EMO FRINGE, BUT IT ALWAYS MESSES UP IN THE WIND, CAN YOU RECOMMEND WHAT HAIR PRODUCTS WOULD KEEP IT SLICK? Jason, 15

It must be your lucky day Jason! I have just the product for you that we in the battle metal scene have been using for years! Blood. It's sticky as hell and will practically glue your hairdo into any position you want. If you are also suffering from skin problems, use it on your face, then no one will notice. Also, if you get lost on your expeditions into the wilderness, you can always survive one extra day by licking your hair.

MY FRIENDS ALL LIKE GOING TO CHEESY CLUBS. HOW DO I GET THEM TO STOP DANCING TO BRITNEY SPEARS AND COME PARTY WITH ME?

Gaby, 19

Ah Britney. Now there's a girl who IS rock 'n' roll. Anyway, I like the Scissor Sisters, so I don't see what your issue is here? If you can't beat them join them. You might actually have some fun...

Want your problems solved? Email us at rsvp@rock-sound.net and we'll get right back to you! Remember to put 'The Truth Hurts' in the subject box, just so we know.



MYSFACE, FACEBOOK AND TEXT ALERTS

You can now join us on Facebook at:

<http://www.facebook.com/pages/Rock-Sound/6500127799> Sexy URL!

That last issue was awesome! The CD was kick-ass! OMG what else do us customers deserve? Rock Sound you treat us so well and on Thursday I shall buy issue 107! BEST MAGAZINE EVER!

Plush Doll, via Myspace

I would like to inform you that on your website it lists Coheed And Cambria as 'emo'. I would like to ask you to change this as they are not emo, but progressive rock. Being a die-hard fan of Coheed And Cambria it almost hurts me to see them being labelled as such and I am sure many others feel the same. Would you please change this so others may not obtain a false impression of the band?

Brian Addis, via Myspace

So, Panic! At the Disco dropped the exclamation mark from their name? Big fucking whoop! Who really cares - honestly? Gary, via text

Oh Rock Sound, you do spoil me! A double-sided Panic At The Disco and My Chemical Toilet poster? Great, more fuel for the fire! The only problem is deciding which way up to burn it...

Nat, via Myspace

Is anyone else completely sick of fucking Gallows? They're not even talented, all they do is swear and they sound awful live. Jess, via text

I love this magazine, I've subscribed to it for three years now! I love the new issue with Paramore on the cover. Hayley is a fitty-McVity!

A Shade Of Grey, via Myspace

Rock Sound! That double PATD poster idea was amazing - I've got both posters up next to each other and it looks brilliant! What will you think of next? Lisa, via Facebook

I was reading the Readers' Poll for 2007 when a thought struck me... Where the fuck are Still Remains? I got into Still Remains after your article on them in issue 100. Since then I've bought both of their albums and seen them supporting Atreyu. They were amazing. I was disappointed to see you didn't cover the gig as they're easily better than some of the bands that were featured in the poll. I'm sure that if you included them more, more people would check out their music. Thank you Rock Sound for introducing me to this top class band!

Kreeture, via Myspace



LETTER OF THE MONTH WINS £40 WORTH OF ATTITUDE SWAG

and is entered into a prize draw at the end of the year to win £100 worth of Attitude clothing!

LOVE MUSIC - HATE IDIOTS

I buy your magazine every month, as you actually talk about what really matters, the MUSIC! It really makes a change. I get sick and tired of everything constantly being about the 'right scene' and what's considered cool or not. I have never followed that and never will. I started buying your magazine monthly back in May when I heard you had the first ever UK magazine article of my favourite band, Tokio Hotel. No band has EVER changed my life as much as they have. It's tiring though. Just because they are my favourite band, I get a lot of hate from people who don't like them, calling the lead singer gay and such. It's ridiculous. I don't go around saying how much I dislike a band, or join said band's forum to annoy their members just because I don't like them. It all seems really childish and I have to wonder why these people are so obsessed with a band they don't even like. Can we not all live in peace and just accept that all people are different, and therefore are going to like different things?! Music brings us so much pleasure, I cannot understand how for some people it's an excuse to bring hate. Helen, via email

We like your attitude Helen, music should bring people together, and if it's not your bag, go try something else for size! To soothe your stresses, here's £40 of Attitude swag, simply email us at rsvp@rock-sound.net to claim your prize.

ROUND UP

WHO, WHY, WHAT, WHERE...

Edited by Darren Sadler

AUTOMATIC FOR THE PEOPLE!

Brit crusaders steeled
to kick-start UK rock

Welsh / Geordie mob The Automatic have told us they're on a mission to save British rock. "There's a little bit of a void of what I would call 'proper' rock bands," bass-toting frontman Rob Hawkins exclusively informed Rock Sound. "It's all very much skinny-jeaned indie. There's Biffy Clyro and Muse, and not a lot of other people in that sort of field, and I think we could be moving more into that territory." The quartet have just finished recording the follow-up to their Gold-selling debut album 'Not Accepted Anywhere' in LA and new guitarist Paul Mullen - the former yourcode-name-is:milo frontman who joined the band following the departure of synth-smasher Alex Pennie - added: "It's just going to be a big fuck-off rock record and hopefully that's how people will see it."

The band spent around two months writing and demoing material at the end of last year before jetting out to the US in early January and spending four weeks in LA's NRG Studios with Don Gilmore (Linkin Park, Good Charlotte), and subsequently moving to Sage And Sound Studios to finish the record with Butch Walker (Sevendust, The Academy Is..., er, Lindsay Lohan). "Our first record was quite pressured," Rob said. "We ended up writing five songs in two weeks, which goes against the old adage of, 'You get your whole life to write your first album and two weeks to write the second'. It's pretty much been the reverse."

With the addition of Paul, the boys told us this album will be much more guitar-based than their synth-laden pop-rock debut, and Rob added that the as-yet-untitled full-length will definitely be safe from the criticism of lacking diversity, which was levelled by some at 'Not Accepted Anywhere'.



"We've got one song that's really heavy where I'm playing synth bass instead of bass, and it's got weird harmonies and bursts and stuff, and then at the chorus it's got the drums playing in four-four and everything else in three-four," the singer literally enthused to RS - wavy voice 'n' all. "And then at the other end of the spectrum we've got this song which is one groove repeated over and over again, a dirty bass sound, and it's sort of like a hip-hop tempo."

50/50 blend of new material and songs from 'Not Accepted Anywhere'. This tour will be Paul's first with the now Pennie-less band, but the Geordie axeman told us he's not concerned about filling the energetic, elfish void left in the ex-synth player's absence. "I haven't really thought about it to be honest. I've joined the band as myself and I'm going to do what I would normally do," he said. "Pennie was a crazy guy but he could move around on stage a lot more."

"We've got one song that's like Nine Inch Nails meets System Of A Down." Rob Hawkins

I really want someone to rap over it, it's going to sound so good if someone does." He added: "We've got one that's like Nine Inch Nails meets System Of A Down, proggy kinda stuff - there's a broad variety of stuff on this album, I don't think we're going to get accused of sameness again." Although most of their time Stateside was spent working on the album, the boys did get to do some celeb-spotting in tinsel town - almost running over Paris Hilton and apparently spying unlikely pair Russell Brand and Paul McKenna swapping tips. But that doesn't mean they've not missed dear old Blighty - in fact, Rob added that they can't wait to get back on UK tarmac for a March / April club tour, during which they're planning to play a

he didn't have a guitar in his hands for a start... I'm definitely not trying to fill his shoes." Although Rock Sound's yet to hear any of the results, with the boys telling us it sounds "huge", we reckon there's a good chance this will turn out to be one of the albums of the year. Expect a June release; see gig guide for those tour dates. www.theautomatic.co.uk



ROUND UP

For daily updates and gossip
visit rocksound.tv



ENGEL

Swedish industrial metallers Engel have completed work on two promo videos for 'Casket Closing' and 'Next Closed Door', lifted from their debut album 'Absolute Design'. Filmed in Belgrade, Serbia, you can check out 'Casket Closing' at the delicious URL of www.youtube.com/watch?v=eqhxtLDkT4

STORY OF THE YEAR

Missouri stadium rockers Story Of The Year release their latest album 'The Black Swan' on new label Epitaph on April 21. Check out lead single 'Wake Up' at their Myspace now. www.myspace.com/storyoftheyear

SORRY AND THE SINATRAS

Wildhearts bassist Scott Sorry has formed a new band called Sorry And The Sinatras. The band also features former Trashlight Vision drummer Lenny and bassist Roger. The quartet intend to tour the UK in late spring and then record their debut album. www.myspace.com/sorryandthesinatras

*SHELS

Transatlantic rockers *Shels want people to send recordings of themselves to appear on their next record 'Plains Of The Purple Buffalo', set for a release in August. For more information visit www.shelsmusic.com

THE NIGHT MARCHERS

John 'Speedo' Reis of Rocket From The Crypt fame has started a new band called The Night Marchers. Debut album 'See You In Magic' is due out in late April. www.myspace.com/thenightmarchers

GOJIRA

French metalheads Gojira are to spend the period from April to June recording their new album - the follow-up to the rather fine 'From Mars To Sirius' opus. It'll be released later this year through Listenable. www.gojira-music.com

FILTER

One-time Rock Sound cover stars Filter are currently streaming new single 'Soldiers Of Misfortune' at www.myspace.com/filter1 Produced by Josh Abraham, it comes from the album 'Anthems For The Damned', due out in mid-May.

TREPONEM PAL

Revived French industrialists Treponem Pal release their new album this month, with a title of 'Weird Machine'. It features the last recordings by legend Paul Raven, who died during the recording in Geneva. www.myspace.com/treponepal

DOWNLOAD

Kid Rock, Bleeding Through and Throwdown have been added to the bill for this year's Download Festival, which happens at Donington Park from June 13-15. At the time of going to press, they were the latest names to join headliners The Offspring, KISS, and Lostprophets. Other acts confirmed so far include Rose Tattoo, Motörhead, Judas Priest, Jonathan Davis, Chris Cornell, Jimmy Eat World, Job For A Cowboy, and 36Crazyfists. www.downloadfestival.co.uk



ROCK SOUND HITS THE CRAWL

Rock Sound will be hosting a venue at this year's Red Stripe Camden Crawl, which takes place in London's Camden Town on April 18-19. The two-day event sees more than 120 new and renowned pioneering artists playing at 25 venues throughout the area. Bands set to play include Future Of The Left, Tellison, Reuben, Operator Please, Johnny Foreigner, Blackhole, In Case Of Fire and Rolo Tomassi, among many, many others. There'll be some big secret special guests too. Although we're not allowed to tell you the bands we have playing the Rock Sound venue at Bar Monsta ('cos in Crawl fashion it's top secret), we can say that they're all truly amazing, so make sure you don't miss out. There will be daytime activities going on throughout the festival including gigs, pop quizzes, comedy, arts and crafts, and much more. Two-day passes for the event are £49.20 and a single day ticket is £29.70 (including a £1 donation to the Teenage Cancer Trust), and are available from the following outlets: 24-hour credit card hotline 0871 2200 260 / See Tickets 0207 403 3331 - or you can buy online at: www.thecamdencrawl.com

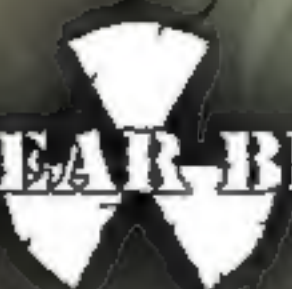
REUBEN



ROLO TOMASSI



NUCLEAR BLAST



SUPERSONIC

ORTHODOX



ROCK SOUND GOES SUPERSONIC

Rock Sound is pleased to announce that it is once again partnering the Supersonic festival. Taking place at Birmingham's Custard Factory on July 11-13, Supersonic is without a doubt one of the highlights of the annual festival calendar, bringing together a diverse roster of alternative acts all under one roof. This year's line-up features Battles, dAlek, Harvey Milk, Earth, Wooden Ships, Efterklang, Harmonia, Noxagt, Thrones, Oxbow, Guapo, Orthodox, The Owl Service and many, many more. As usual, alongside all the bands there are exhibitions, films, record stalls and - in true Supersonic fashion - cakes. With more acts still to be announced, this year's festival promises to be one of the best ever. For further information on all acts appearing and tickets, visit www.capsule.org.uk/supersonic

IN FLAMES

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ROCK-O-METER

THE GOOD,
THE BAD,
AND THE FRANKLY
AMAZING ROCK 'N' ROLL
NEWS FROM AROUND
THE WORLD....



London rockers **BRIGADE** are gearing up to release an ace new album, 'Come Morning We Fight', and they've put a sneak peek track, 'Shortcuts', on their official website for free download. Hit www.brigadeofficial.com to grab it.

Anarcho social rockers **SENER** are giving away 'End Of The World Show', a free taster from their next a bum, at www.imprntmusic.co.uk

Brighton metallers **JOHNNY TRUANT** will soon return with their third a bum 'No Tears For The Creatures', and have posted a new track at their Myspace www.myspace.com/johnnytruant

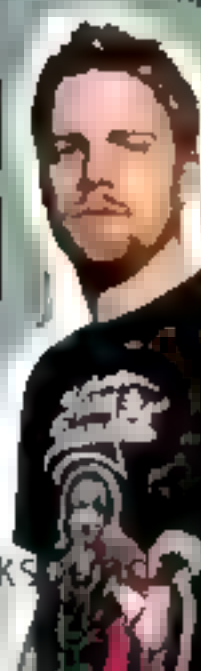


NINE INCH NAILS released their new album 'Ghosts I-IV' via www.rn.com. You can download the first nine tracks for free, or all 36 for five dollars - physical releases are also available for all you traditionalists out there.

More festival rumours doing the rounds... A certain 18-legged metal troupe and a certain Bay Area quartet have been mentioned in the same breath as a certain beer-sponsored festival in August. Cryptic, us?

Another month of break-ups. Rock Sound's ad boy Ben was found huddled in the corner of the office as news broke of Bristol's **MEA CULPA** calling it a day after releasing their stunning Sugar Shack debut 'First To Ripen'.

Matters were made worse by Iowa hardcore boys **MODERN LIFE IS WAR's** announcement that they too are calling it a day. Their last US tour runs March 28 to April 26.



Brumme grinddogs **MISTRESS** and offshoot band **EXPLODER** have also given up the ghost, with Mike Kenney and Dave C*it concentrating on Anaal Nathrakh.



"EVERYTHING FELL APART"

The Subways weather break-ups and breakdowns

Brit rockers The Subways return to action this month - having survived break-ups, breakdowns, and life-threatening surgery to get back into the public arena. The band have just released new single 'Girls And Boys' and as Rock Sound hits the shelves they're off on a UK club tour.

Since unleashing their debut album 'Young For Eternity' in July 2005, it's been a successful but rocky ride for the Welwyn Garden City trio - and

autism, Charlotte and I broke up, and just seemingly everything fell apart. Making the record brought us back together again - it gave us purpose and it gave us life."

The first UK band to rope in the acclaimed Butch Vig (Nirvana, The Smashing Pumpkins, Sonic Youth) to take the production helm, the band also brought in Rich Costi (The Kills) to mix it.

"Butch disarmed us," said Billy. "He told us to wear our hearts on our sleeves, tell everyone about what's been going on. And in tracks like 'Obsession' it's all

"Making the record brought us back together again - it gave us purpose and it gave us life."

the experiences are all documented on album number two 'All Or Nothing', set for release in June. Frontman Billy Lunn last year needed surgery to remove hereditary polyps from his vocal cords - leaving him unable to speak for three weeks and sing for three months.

And then there was more turbulence, as the singer told us: "In this period of not touring Charlotte [Cooper, bass] went crazy. Josh [Morgan, drums] broke down and got diagnosed with

there. I just think the record is so potent and the band is more worthy because of it. We wanted to start from square one again, strip everything down and bring it back up again. After coping with everything and coming out stronger I think we all felt all-endowed musically and artistically and we really flexed our muscles on this record."

Rock Sound thinks so too!

www.thesubways.net

DECKS OF DEATH

DARREN TAYLOR



JOHNNY TRUANT 'No Tears For The Creatures' (album, Bistort)

BRIGADE 'Come Morning We Fight' (advance album, Cane & Able)

BLOOD RED SHOES 'Box Of Secrets' (album, V2)

KANEDA 'Monarchs And Horrors' (album, Moog Records)

THE ASCENT OF EVEREST 'Hong Kong Sits The City' (advance album, Thee)

DARREN SAILER



THE AKAS 'Everybody Make Some Noise' (album, Metropolis)

TESTAMENT 'The Formation Of Damnation' (advance album, Nuclear Blast)

YEAR LONG DISASTER 'Year Long Disaster' (album, Volcom)

CANCER BATS 'The Destroyer' (advance album, Nuclear)

JOHNNY TRUANT 'No Tears For The Creatures' (album, Bistort)

TIM NEWBOOND



SUPERGRASS 'Branco' (album, Parlophone)

GLASS & ASHES 'Glass & Ashes' (album, No Idea)

BRIGADE 'Come Morning We Fight' (advance album, Cane & Able)

BLOOD RED SHOES 'Box Of Secrets' (album, V2)

MILLENCLIN 'Machine 15' (album, Burning Heart)

RACHEL KELLEHAN



AN EMERGENCY 'Wrecked Angels' (album, Four Black)

BLOOD RED SHOES 'Box Of Secrets' (album, V2)

OK PILOT 'OK Pilot EP' (EP, Freckles)

THE SEAL CUB CLUB 'Super Science Fiction' (album, Boon(e))

BAND OF HORSES 'Come To Begin' (album, Sub Pop)

ALISTAIR COOK



THE BLACK KEYS 'Attack And Release' (album, V2)

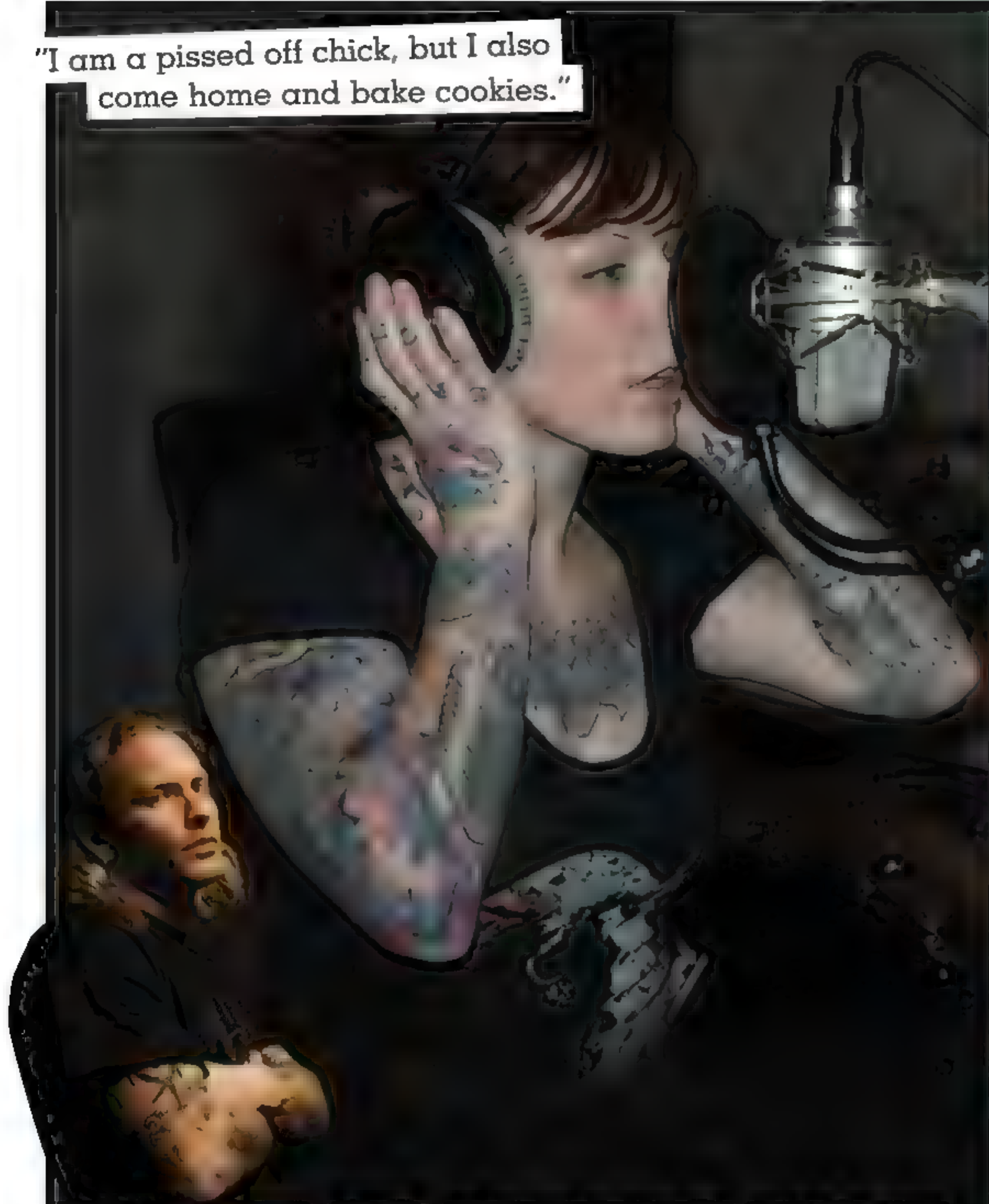
PARAMOUNT STYLES 'Failure American Style' (album, Cycle / Kenner)

THE SEAL CUB CLUB 'Super Science Fiction' (album, Boon(e))

BLOOD RED SHOES 'Box Of Secrets' (album, V2)

NICK CAVE AND THE BAD SEEDS 'Dig Lazarus Dig' (album, Mute)

"I am a pissed off chick, but I also come home and bake cookies."



'KNOT SO MANIC NOW

Corey Taylor calms WOJ's Candace

Walls Of Jericho's ferocious front-woman Candace Kuculain has told Rock Sound that she's more than just a cauldron of rage. "As much as I am a pissed off chick that gives the world the middle finger and fucking means it, I also come home and bake cookies," said the singer. "I do have that softer side of me." The Detroit hardnuts are about to reveal that mellower side this spring with the release of an acoustic EP entitled 'Redemption', which has been produced by and features Slipknot / Stone Sour frontman Corey Taylor. But while it's acoustic-based, don't expect some kind of MTV Sell-out. As well as a cover of The Animals' classic 'House Of The Rising Sun', Candace told us that the EP isn't "all happy and rainbows". "The record is a mellow acoustic record but it's a darker one," she said. "There is a song about my mother who

passed almost two years ago and it was a really trying time in my life to get through. I haven't been in a relationship I don't know for how fucking long, and most of my relationships have been very disappointing, as have most people in the world. We all go through it, so there is a song about searching for yourself and that person and what you would give to finally find that comfort of home. And another song Corey and I do a duet on: we have both had members of our families who are addicts who have drug problems and it's just us telling our stories about how it affects us, how it hurts us to watch the people we love go through that." The EP will be released via Trustkill around April / May. Walls Of Jericho will be heading into the studio to record their new album around the same time and Candace told us it will be "the most pissed thing we've ever put out". You have been warned. www.wallsofjericho.tv



NOW SHOWING...



How to upset Coheed And Cambria...



Blessed By A Broken Heart get sewing on tour...



My Ruin on keeping their pants on...



Paramore's embarrassing moments... log on to www.rocksound.tv

MISSING IN ACTION



TAPROOT

Remember those nu metallers who tried to be less nu metal on their last album for Atlantic 'Blue-Sky Research'? You did? Wow! Well the Michigan rockers are currently gearing up to release their new album 'Our Long Road Home' this year, and judging by the tracks on their Myspace, it's actually pretty good! Now they've just gotta convince the record-buying public. www.myspace.com/taproot

ROCK SOUND RANDOMNESS



**OLA
HENRIKSSON
(WITCHCRAFT)**

HELLO OLA, HOW'S IT GOING?

"It's okay. I'm painting the walls at the moment."

WHAT COLOUR ARE THEY? "Erm, a kind of red colour."

BLOOD RED? "Yeah (sounding surprised) - I suppose so, yeah. I started painting the walls a month and a half ago, so it takes me a while. It's been looking a bit weird."

DO PEOPLE THINK YOU'VE KILLED SOMEBODY AND THEIR BLOOD'S ALL OVER THE WALLS?

"I think people know that I haven't killed anyone."

MOST OF YOUR FRIENDS ARE REASONABLY CONFIDENT THAT YOU'RE NOT A SERIAL KILLER?

"Yeah, although I have a collection of serial killer photos on the wall of my kitchen so they might be on to me."

WHY DO YOU KEEP THEM IN YOUR KITCHEN?

"Because it says 'have a nice meal' underneath. They're mostly cannibals."

WHO'S YOUR FAVOURITE? "Chikati! I think. That's a good one. I like that film Citizen X [about the investigation into Ukrainian serial killer Chikati, who killed at least 52 women and children]."

FROM LOOKING AT ALL THOSE PICTURES DO YOU THINK YOU CAN TELL IF SOMEBODY'S GOT A SERIAL KILLER LOOK ABOUT THEM? "They all have kind of empty eyes. But I guess most people that go out to work every morning have that kind of look anyway."

HAVE YOU MANAGED TO AVOID THAT LOOK IN WITCHCRAFT? OR DO YOU GET IT TOO, WHEN YOU'RE DOING INTERVIEWS OR WHATEVER?

"No, I have to work sometimes, if the tours are too far apart I have to find something to do every day. I worked in a mine for eight months."

WHAT WERE YOU MINING? "It was mostly a warehouse for documents for banks and the police. I handled the documents."

SO YOU WEREN'T ACTUALLY MINING? IT WAS JUST WHERE THEY STORED STUFF? "Yeah, but they were mining there too. I was in a different part of the mine."

DID YOU GET TO LOOK AT THE SECRET DOCUMENTS? "Of course. The police would say, 'We need this document or picture', and I would have to go and get it for them. I got to see all those documents but I can't tell you anything about it because I signed a paper."

WAS THAT WHERE YOU NICKED THE SERIAL KILLER PICTURES FROM?

"No! I got them off the internet."

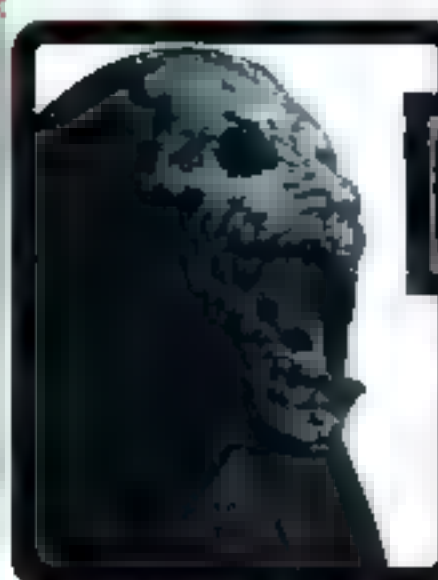
WAS THERE STUFF IN THE DOCUMENTS THAT WOULD SURPRISE EVERYONE IF THEY KNEW?

"Not really. You can find stuff out about your friends if you like, but there weren't any government secrets about aliens and stuff like that."

ON YOUR TRAVELS HAVE YOU BEEN TO ANY TOWNS WHERE THERE ARE WEIRD THINGS GOING ON? "Well we played in a small town in North Carolina and I thought that there would be 40 people or something, but it was packed and there was a moshpit. That was a bit weird because that doesn't usually happen when Witchcraft play. We're not really a mosh band. Everywhere in that town there was a hippy vibe."

WERE THERE LOADS OF MAGIC MUSHROOMS IN THE WOODS OR SOMETHING? "The biggest pizzeria was called The Magic Mushroom and it had psychedelic colours everywhere, so yeah!"

The album 'The Alchemist' is out now. Catch Witchcraft on their April UK and Ireland tour; see gig guide for dates. www.witchcrafthome.com



Noises from the great big mouth Corey's column

"It never got weird enough for me"

Dr Hunter S. Thompson

Prepare yourselves.

This is simply titled 'RANDOM'.

When I was a kid, I had THE biggest crush on Helen Reddy. I mean like for REAL crush - like 'spend some time in the bathroom thinking about her' crush. I blame Pete's Dragon. There she was - flushed, singing, clad in a tight wet Plaid shirt. Judas Priest she was fabulous. Speaking of back-puss, do you know who deserves sex every day of his life? Robert Plant. That's right, Mr. 'Pushes To The Left' should have metal platters full of sex brought to him twice a day for the rest of his life, and that's based on his performance on 'Since I've Been Loving You' ALONE. Just imagine extrapolating all the sex based on his ENTIRE body of work. Huh? Seriously, the man to this day oozes some kind of pheromone that makes people in the future pregnant for god's sake. And when he's like 90, they should strap a splint to his penis so he can keep fucking 'til he's dead.

By the way, 'Pushes To The Left' is fully trademarked by the IBS Corporation, so back off, Gene Simmons. Speaking of Gene Simmons, I bet that KISS Cereal is going to taste like shit. Think about that for a second. KISS CEREAL. They are truly the McDonald's of rock. It probably has drops of their blood in it. I wonder if it will have marshmallow tongues.

Ew.

I'm hopped up on so much sugar right now that I can't feel my face. I'm trying to level it off by drinking coffee, but it's Millstone, so that's like throwing cocaine on the fire. Speaking of cocaine (which is white), where the hell has Michael Jackson been lately? Huh? I mean, he's no longer the King Of Pop, he's the Groundhog Of Funk. I think he may even be too white to cast a shadow these days. And his face is sinking in like the California fault line - WTF? How do you go from 'Off The Wall' to OFF THE RESERVATION COMPLETELY? He's damn near a ghoulish now - we should get him to cut a version of 'The Monster Mash' with the corpse of Ike Turner.

Ooooh - too soon? Ah well.

By the way, I have a tattoo of Michael Jackson on my back. Come to a show and you can see it for a dollar - kids are free, senior citizens pay extra.

Four hundred words in and I have no idea where I'm going with this. So it begs the eternal question: who gives a shit? Okay! Moving on...

I think the hardest colour to wear is brown. I mean, you have to fucking WEAR brown, you know what I'm saying? You can't just throw it on casually. First of all, you have to coordinate everything you're going to exist in for that 24 hours with the shade of brown you happen to choose. Next, you have to eat brown food so if you're a sloppy bitch (like myself), the stains will appear to be a part of the pattern. Finally, if you are going to mix colours outside this autumn spectrum PLEASE... don't use pink. EVER. I mean it. People will beat you to death with their shoes. Even if they're wearing comfortable sandals for yachting, they will stay until the job is done. If you mix brown and pink, you will look like the bottom of a dumpster. There - I said it. Fucking DUMPSTER JUICE.

By the way, Dumpster Juice was one of my favourite bands from the 90s. The singer used to dance around onstage holding a full pitcher of beer and didn't spill a drop. Screamed with a smile. I miss that band.

So, 632: not there yet

My eyes are starting to vibrate and shift like I'm dreaming. My hands can't keep up with all the thoughts I'm having. I start typing on one and I flash to another. Sometimes I wish you could back your brain up on a hard drive like a computer. Then again, we're one fucking step away at this point. They have chips for everything. By this time next year they will most likely have memory sticks for your cock. A good two-GB stick and you too can recall last night's bout with Ms Right Now another in a long line of pieces of questionable puss.

I would not envy that laptop. But it would come in handy for Robert Plant.

By the way, 'Ms Right Now' is a trademark of SOMETHING ROBIN WILLIAMS SAID IN '82 ON COKE, INC.

So, you bastard savages, this is where I drink some NyQuil and try to pass out. Any complaints can be directed to David Lundberg at P.O. Box 521, West Des Moines, Iowa 50265. Anyone else? Pay a dollar and see my Michael Jackson tattoo.

Come on.

You know you want to.

Good Night Canada.



A rough guide to... ZIMMERS HOLE

SOUNDS LIKE SOMETHING OLD PEOPLE USE TO HELP THEM WALK... Think that's a Zimmer frame actually - Zimmers Hole are a bunch of loud Canadians that live, breathe, and worship heavy metal.

HOOD'S ABOUT THAT BUDDY! SO ARE THEY JUST LIKE OUR OTHER CANADIAN FRIENDS TERRANCE AND PHILLIP? You're not far off the mark actually - the band's debut album is a record created with lunacy at the forefront.

HOW DO YOU MEAN? Nowhere else will you find songs called 'Fista Corpse', 'Hair Doesn't Grow On Steel', and an album called 'When You Were Shouting At The Devil... We Were In League With Satan'. In the past they've also parodied Metallica - go find the song 'Evil Robots' and be ready to piss yourself!

SO WHY SHOULD WE CARE THEN? Well while humour abounds, Zimmers Hole have a pedigree that's not to be sniffed at. The band's line-up actually features three-quarters of Strapping Young Lad - with a loon called Chris Valagao on vocals.

SO WHERE'S DEVIN TOWNSEND IN THE GRAND SCHEME OF THINGS? Devin is actually in charge of production duties here - so instead of shouting and screaming, he's ensured the 'Hole have created a monster slab of heavy metal.

The album 'When You Were Shouting At The Devil... We Were In League With Satan' is out now on Century Media. www.zimmershole.com

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Fightstar



iPod Bags



The Anthill Mob



The Clash



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Attack In Black



Now At MAM Store!!

Guns N Roses



Morose



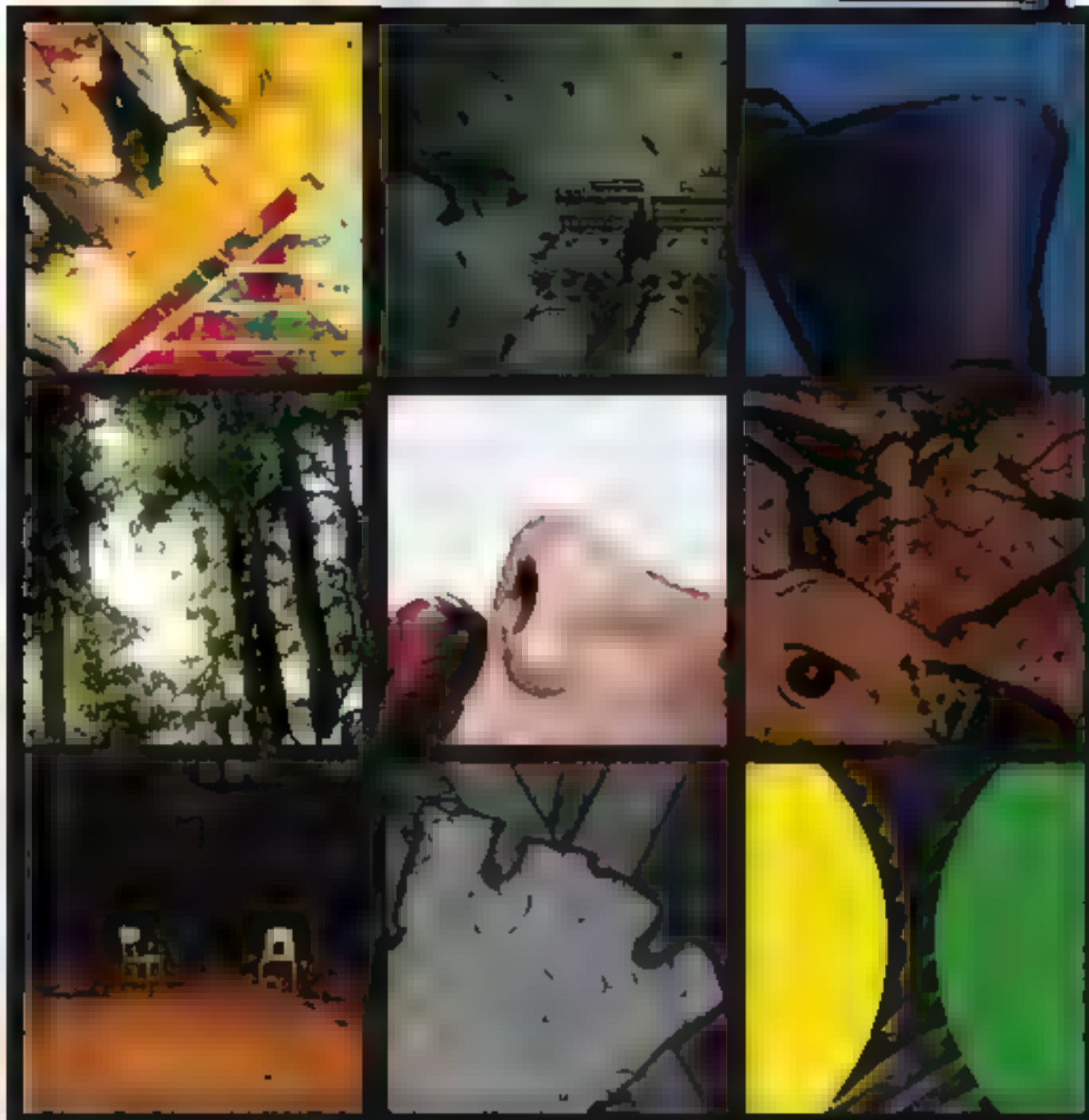
Hexes



Family Guy



NAME THE NINE



Reckon you know your album artwork? Can you name the nine albums featured above? If you can, send your answers to us at rsvp@rock-sound.net. Please put "Name The Nine" in the subject box, just so we know. One lucky person will win a fantastic prize. We're not sure what yet, but we know you'll love it. We've made it easy for you this month, next month it's going to be much, much harder! Good luck!

ROCK WORD 108

Work that brain! Test your intellectual rock knowledge with this month's delightful crossword of a rock 'n' roll nature. Plus, if you complete the grid correctly and post it to us, you will be in with a chance of winning an awesome Rock Sound goodie bag of CDs, T-shirts, and other treats!



Congratulations to Martin Lake of Southampton for being the Rock Word clever clogs of issue 106! Send completed entries along with your full name, address and phone number to RSVP, Rock Sound, Unit 22, Jack's Place, 6 Corbet Place, London, E1 6NN. Deadline for entries is Apr 22.

DECKS OF DEATH

This month, we think that Emma Perry has the ewo-est fringe in town! Luckily, despite her obsession with the fiery fangs of ceramic-coated steel, she's got bloody good taste in music.

1. 'ONCE MORE WITH FEELING' Get Cape. Wear Cape. Fly.
2. 'REINVENTING YOUR EXIT' Underneath.
3. 'BOA VS. PYTHON' Test Icicles.
4. 'UNDER THE STAIRS' The Birthday Massacre.
5. 'COMPLIMENTS' Bloc Party.
6. 'SO QUITE BITTER BEINGS' CKY.
7. 'HEAR ME NOW' Framing Hanley.
8. 'WHEN I AM QUEEN' Jack Off Jill.
9. 'THOUGHTLESS' Korn.
10. 'STILETTO' Symphony In Peril.

Think you can do better? Email your top 10 tunes and a picture of yourself to rsvp@rock-sound.net along with your full name, age and address. Don't forget to put 'Decks Of Death' in the subject box, just so we know.

CLUES

ACROSS

1. Bannion's crew's worst 24 hours ever? (7 3)
5. Feeling rough on the ocean? Hobo's playin' Royal Albert Hall! (7 5)
9. Live They were the only person to love you back in 94 (1 5)
11. Killer Las Vegas debut. Hot what? (4)
13. This Isn't Particularly Nice didn't quite have the same impact as this. (4)
14. With a hundred thousand lights, FFAF reckon this is everything. (6)
- 15+40. Maryland death metallers may not make it out alive (5 5)
19. Sorry Great Britain. According to Manowar it's 'Hail To ____' (7)
20. Eddie reckoned he seemed a harmless little fuck. But oh no! (6)

DOWN

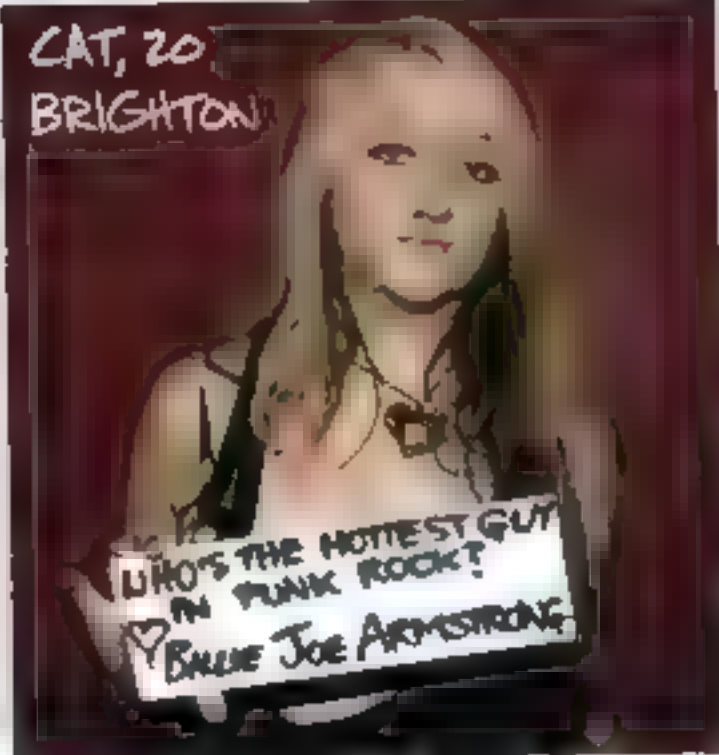
1. Def Leppard's city of steel. Home of The Corporation. (9)
2. Before Municipal Waste, dudes reigned in the thrash zone (1 1)
3. Scottish pirates get drunk in a what storm? (3)
4. See 15 across
6. Tiny boat races. Faces (5)
7. Could Still Remains singer be named after a Newport venue? (1 1)
8. Abbreviate their guest appearance (4)
10. One's weird, one runs a Ministry. But you can call them both ____ (2)
11. Gonna live forever are ya? Gonna learn how to fly? (4)
12. This be how Patrick Stump makes a living you know? (7)
16. One calendar. One long disaster (4)
17. Album notorious by colour. Jay-Z and Dangermouse collaboration. (4)
18. Sub Pop LA experimental types, No ____ (3)

IN A WORD

Rock Sound collars glg-goers to ask...

WHO IS THE HOTTEST MAN IN PUNK ROCK?

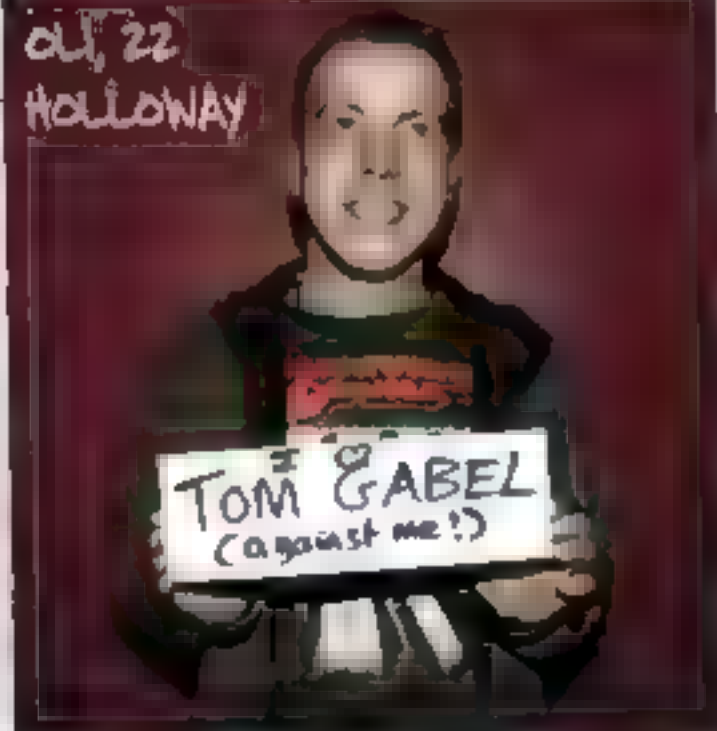
CAT, 20
BRIGHTON



LYNDSEY, 20
INGATE
STONE



OLI, 22
HOLLOWAY



TOBY, 30
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SAT 29TH MAR – CARDIFF, SOLLS
SUN 30TH MAR – BRISTOL, ACADEMY
MON 31ST MAR – DUBLIN, SPIRIT 57
TUE 1ST APR – GLASGOW, GARAGE
WED 2ND APR – MANCHESTER, ACADEMY 2
THU 3RD APR – OXFORD, ACADEMY

FRI 4TH APR – NORWICH, UEA
SAT 5TH APR – NOTTINGHAM, ROCK C TY
MON 7TH APR – BIRMINGHAM, ACADEMY 2
TUE 8TH APR – LEEDS, COCKPIT
WED 9TH APR – LONDON, ASTORIA
THU 10TH APR – BRIGHTON, CONCORDE 2

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STUDIO REPORTS



ROCK SOUND brings you an in-depth report from bands currently recording new material. This month...



THE MIRIMAR DISASTER

Sheffield metallers The Mirimar Disaster are currently finishing up their second release for Undergroove Records. Entitled 'Volumes', the recording has been handled in Barnsley with Errander's Jason Sanderson (The Plight, The Legacy) who drummer Slomo says is Barnsley's very own Steve Aibini! With former frontman Stocky no longer in the ranks, Slomo and guitarist Frank Forman are now sharing vocal duties. Maria Christopher from 27 also sings on a track 'The Town Of Empty Sound'. On hitting the studio for this second full-length Slomo says: "It's incredible. There's a lot of freedom and we have learned a lot from actually doing more recordings. We've gone in strong and with a good vision of how we want the album to be. It's a hell of a lot heavier, possibly with more groove, and may cause some sore necks! Its overall aggression factor is highly fuelled!"

Expect a release this summer.

www.myspace.com/themirimardisaster

FUNERAL FOR A FRIEND

STUDIO: Long Wave Recording Studio, Cardiff

PRODUCER: Romesh Dodangoda (The Blackout, Kids In Glass Houses)

MIXER: Colin Richardson (Fightstar, Machine Head)

TITLE: TBC

LABEL: TBC

RELEASE DATE: September, with a single set for May

WEBSITE: www.faf.co.uk

IT'S NOT BEEN THAT LONG SINCE YOUR LAST ALBUM 'TALES DON'T TELL THEMSELVES' – WHAT ARE YOU RECORDING NOW? Says drummer Ryan Richards:

"The original plan was to come in and record an EP, four tracks, and we pretty much started writing that in mid-January. We ended up writing nine tracks instead and all of those we were really happy with and we didn't want them to be just EP tracks, so we decided why waste time and not just go ahead and start recording the record now? So we're splitting it into two halves, doing the first half right now and the second half in May"

WHY DID YOU CHOOSE TO WORK WITH ROMESH? HE'S MORE OF AN UP-AND-COMING PRODUCER THAN A BIG NAME...

"That was the thing for us really, we really wanted someone in that mode – someone who is really hungry to make that next step and to prove himself in the way I think we are. I think we still feel that way about each album and want to prove ourselves and step it up – and it made sense to have someone in the same mindset. We have worked with big name producers and it has always been right for what we have been doing at a time. I think this particular record feels a lot more raw and spontaneous, and I think it needed that kind of person to work with."

WHAT'S INSPIRED THESE SONGS? "I think on the last album ['Tales Don't Tell Themselves'] people saw the shift in style as going off in a certain direction and maybe expected the new record to follow on down that path, but for us it was more

of a project, more of an experiment to see what we could do when we tried writing a certain way and lyrically working at it from a conceptual angle. I think that record was just out there on its own, whereas this next one I think is more back on the track where 'Casually Dressed...' and 'Hours' were going. I think it is more of that vibe, maybe more 'Casually Dressed...', but with everything we learned through the experimentation on 'Tales...'. It's very free-sounding"

WHAT ABOUT LYRICALLY? "I think lyrically there are a lot of themes regarding independence and just being out there on our own now and I suppose thinking for ourselves and only answering to ourselves."

GOT ANY TITLES? "The first single will be called 'Waterfront Dance Club'; 'Kicking And Screaming', 'Join Us' and 'Beneath The Burning Tree'"

GOT AN ALBUM TITLE? "Maybe 'Use Your Illusion III' but that'd be a bit cheeky maybe; we'll wait until we've got all the songs down."

THIS IS YOUR FIRST RECORDING WITHOUT A MAJOR LABEL – IS THAT LIBERATING OR SCARY? "It's very liberating I think, being on a major label you have so many people giving their opinions on everything. Now it's just the five of us deciding on everything and it really does reflect in the music. When people hear it, it really does sound like a very liberated band."

ANY GUESTS PLANNED? "We might end up having a couple of guests. In the studio we have Lostprophets in one room, The Blackout in another room, and Kids In Glass Houses in another room, so I'm sure once we get around to laying down some vocals one or two of them might pop their heads in. It's the hub of the music industry down here! We don't mind getting a little incestuous!"

STUDIO ROUND UP

Pioneering social rap rockers **SENSE** are currently mixing their new album, produced by Neil McLellan (The Prodigy). **DOWN I GO** have been going to church to record their new full-length 'Tyrant' – an album dedicated to the tales of world leaders. It'll feature a professional orchestra who recorded all their parts in a London church. You can watch the recording at www.myspace.com/downigo. Deathcore masters **WHITECHAPEL** are recording their second full-length album at Milford, New Hampshire's Backyard Studios with Jonny Fay (ex-The Red Chord), expect a release this summer through Metal Blade. Legendary punk rockers **EXTREME NOISE TERROR** are holed up recording their first album for Osmose Productions at Springvale Studios in Ipswich. Expect a release in September.

SLAVES TO GRAVITY

The Stunning Debut Album

Scatter the Crow

released March 31st 2008

New Single **MR REGULATOR** released March 17th

Available as CD / 7" Vinyl / Digital Download

Scatter The Crow

Album Tour

Tuesday 1st April - Yeovil Orange Box
Wednesday 2nd April - Cardiff Barfly
Thursday 3rd April - Leicester Charlotte
Friday 4th April - Nottingham Rock City
Sunday 6th April - Bristol Louisiana
Monday 7th April - Exeter Cavern
Tuesday 8th April - Kingston Peel
Wednesday 9th April - Southampton Joiners
Friday 11th April - Peterborough Met Lounge
Saturday 12th April - Tunbridge Wells Forum
Sunday 13th April - Wolverhampton Little Civic
Monday 14th April - Birmingham Academy 2

Wednesday 16th April - Glasgow King Tuts
Thursday 17th April - Edinburgh Cabaret Voltaire
Friday 18th April - Aberdeen Kef
Saturday 19th April - Dundee Westport Bar
Monday 21st April - Hull Lamp
Tuesday 22nd April - Leeds Cockpit
Wednesday 23rd April - Liverpool Barfly
Thursday 24th April - Derby Victoria Inn
Saturday 26th April - Stoke Sugarmil
Sunday 27th April - Swindon 12 Bar Club
Monday 28th April - London Borderline
Tuesday 29th April - Northampton Soundhaus

Special Guests **GRAND VOLUME**

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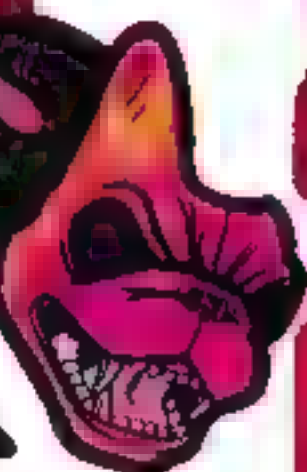
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DOWNLOAD 2008



DOWNLOAD VIP GIVEAWAY!

WIN ONE OF SIX PAIRS OF VIP WEEKEND TICKETS FOR DOWNLOAD FESTIVAL 08

In conjunction with Download Festival, Rock Sound has teamed up with the Download Dog to give you the chance to win one of six pairs of VIP weekend tickets to the fest, which takes place on June 13 / 14 / 15. With a line-up that includes headliners Lostprophets, The Offspring and the almighty KISS, the Download Dog invites you into the VIP area of Donington Park to experience the festival as never before. You'd be barking mad not to enter.

ROCK GRAB1 TO 88600

FOLLOWED BY YOUR NAME & ADDRESS

(Do not put a space between GRAB and number)

Prize includes camping tickets, VIP pass / hospitality and parking. Camping equipment is not included. Entrants between eight and 16 must be accompanied by an adult aged 21 or over. No entry for children younger than eight. For further information on tickets for Download Festival and all the up-to-date news, please go to www.downloadfestival.co.uk

CHILDREN OF BODOM VS ESP GUITARS!

WIN AN ESP LTD V-200 GUITAR WORTH £450 PLUS EXCLUSIVE 'BODOM MERCHANDISE'

Like kick-ass metal and awesome guitar products? Then get shredding with this wicked limited edition v-200 guitar worth £450, courtesy of ESP and metal warriors Children Of Bodom. As if that wasn't enough, in celebration of COB's new album 'Blooddrunk', we've also got this exclusive COB chainsaw (as modelled by our Ed on page 4) and bloody apron to give away, so you can practice your fiendish metal posturing in style! To be in with a chance text...

ROCK GRAB3 TO 88600

FOLLOWED BY YOUR NAME & ADDRESS

(Do not put a space between GRAB and number)

EBTM CLANDESTINE GIVEAWAY!

TWO READERS WILL WIN £250 OF CLANDESTINE CLOTHING

Rock Sound and our generous friends at EBTM.com are proud to offer you jammy readers yet another truly outstanding prize! We've got £250 of fabulous Pete Wentz-designed Clandestine clothing to give away to one gentleman and one lovely lady plus you get to pick exactly what you want from the EBTM website at www.ebtm.com

ROCK GRAB4 TO 88600

FOLLOWED BY YOUR NAME, ADDRESS & EMAIL

(Do not put a space between GRAB and number. Please note: email addresses will be forwarded to Clandestine Industries for mailing list purposes only. To opt out, add NO at the end of your text or letter.)



www.myspace.com/coolshoesunderground

UNDERGROUND ENGLAND ALT-TRIBE SWI

WIN ONE OF FOUR £40 VOUCHERS FOR YOUR PICK OF SUPERB UNDERGROUND SHOES

From punk rockers to goths to rockabilly hell raisers, you can be part of the Alternative Tribe this spring with Underground England's hottest new styles. We've got four £40 vouchers for the Underground cybershop at www.underground-england.co.uk to give away and all you have to do to get your hands on one is text the number below!

ROCK GRAB2 TO 88600

FOLLOWED BY YOUR NAME, ADDRESS & EMAIL

(Do not put a space between GRAB and number.)

Underground England are running a special Myspace event called 'As Worn By You', where they post up pictures of all the coolest kids wearing Underground shoes. Get involved at www.myspace.com/coolshoesunderground



www.clandestineindustries.com

Instead of texting in to enter, you can also write in the trigger word (eg ROCK GRAB1) and prize title on a postcard along with your name, age, address, telephone number, e-mail address and mobile no. to: Rock Sound, Unit 22, Jack's Place, 6 Corbet Place, London, E1 6NN. You can now also enter online at www.rocksound.tv. Simply click on the Smash & Grab link. Good luck! Closing date for entries is Apr 22. Winners will be notified by post or phone. GOOD LUCK! If you don't pay the bill please ask permission before texting in. Text entry costs maximum of 50p, sent text charged at standard operator rate.

THE CARGO COLLECTIVE PRESENTS

THE BRIAN JONESTOWN MASSACRE MY BLOODY UNDERGROUND

First full length album in four years & recorded in Liverpool and Reykjavik, Anton Newcombe delivers a new record with a mixture of love songs, angst & tension. Summer festivals in Europe to follow
A RECORDS - CD/2LP



THE MOUNTAIN MOVERS WE'VE WALKED IN HELL AND THERE IS LIFE AFTER DEATH

Twelve narcotic pop/love songs, with broken images of death, the devil, and the afterlife, for fans of The Zombies and Daniel Johnston.
FORTUNA POP - CD



PETE MOLINARI A VIRTUAL LANDSLIDE

Pete Molinari, a young country blues genius from the Medway Delta, this album was described by Mojo in their 8 for 2008 as "An early contender for one of 2008's landmark albums".
DAMAGED GOODS - CD/LP



JACKDAW 4 BIPOLAR DIVERSIONS

New from Willie Dowling (Honeycrack), Jackdaw 4 combine the perfect hooks and minor chords of Jellyfish and XTC and add equal parts Rindgren, McCartney and Queen.
369 RECORDS - CD



FLYKKILLER EXPERIMENTS IN VIOLENT LIGHT

"Razorsharp machete beats, these electro terrorists have been exploding NME's head all week". NME / "...The best psyched-up, twisted-soul dance record of the year". Sunday Times (No. 2 best new act of the year)
FLYKKILLER - CD



JASON MCNIFF IN MY TIME

An anthology of 10 years of peerless songwriting craft. "One Of The UK's best kept secrets". Mojo / "Restless travelogue post-Nashville Skyline Dylan". Uncut
SNOWSTORM - CD



MOTORPSYCHO LITTLE LUCID MOMENTS

With four long, energetic and evolving tracks ranging from 11 to 21 minutes "Little Lucid Moments" is in every way what all hardcore fans and there are many, will consider to be classic Motorpsycho in full flight.
RUNE GRAMOFON - CD/2LP



BEAT UNDER CONTROL COSMIC REPACKAGE

Sweden's maverick bass evangelist Ulf "Rockis" Ivansson delivers a colossal aural menagerie of space-jazz brass themes, solo flights, subterranean pulses and powerful dark-hued strings.
MALICIOUS DAMAGE - CD



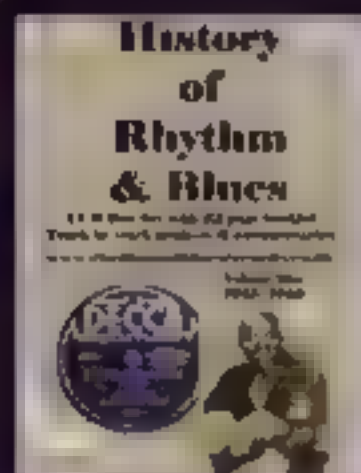
BILGE PUMP RUPERT THE SKY

Post-punk heroes from Leeds. Savagely poignant illustrations of everyday life backed by cowbell fuelled avant-jazz rhythms, lead heavy bass lines and barking raw guitar riffs.
GRINGO - CD/LP



SIAN ALICE GROUP 59.59

"SAG create music that could soundtrack your wildest dreams." Dazed & Confused. "Beautiful, lush, dreamy and ethereal but there's a dark, rainy spookiness at its core that sets it apart from so many experimental groups". Vice
THE SOCIAL REGISTRY - CD/LP



HISTORY OF RHYTHM & BLUES VARIOUS ARTISTS

4CD box with indepth commentaries chronicling rise of R&B 1925-42; Country Blues, Spirituals, Jug Bands, Hokum, Boogie-Woogie, Ragtime, Jazz, Urban Blues, Gospel, After Hours, Swing And Jive
RHYTHM & BLUES - 4CD BOXSET



TUNER 9 LOAVES 5 FISHES

Farfisa/guitar instrumentals played by Chris Salmon (ex-Stump) + Pete & Mike (ex-Spit Like Paint) with guests Ruby Wright (musical saw) & Terry Edwards (horns).
SANTORIAL - CD

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ROCK SOUND

NEW MUSIC FIRST

SOUND CHECK



VOTE NOW! AND WIN A FANTASTIC ATTICUS SIX FLAGS BACKPACK

Tell us which track is your favourite on this month's SOUND CHECK CD and you'll be in the running to win an Atticus Six Flags backpack worth £20 (info from www.atticusclothing.co.uk). Simply log onto: www.rocksound.tv/soundcheck to cast your vote. Or text the word "ROCK" followed by the song number to 88600. (Please do not put a space between ROCK and the No.) The top three tracks voted by Rock Sound readers will appear in issue 110. Every vote cast enters you into the draw to win the backpack.

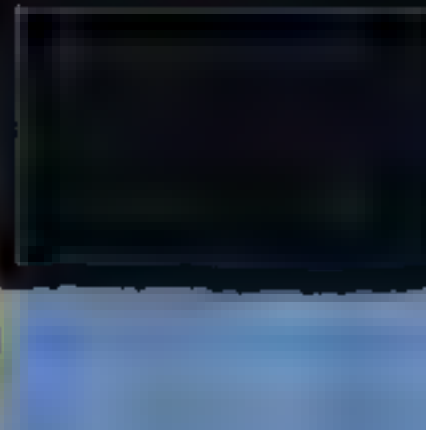
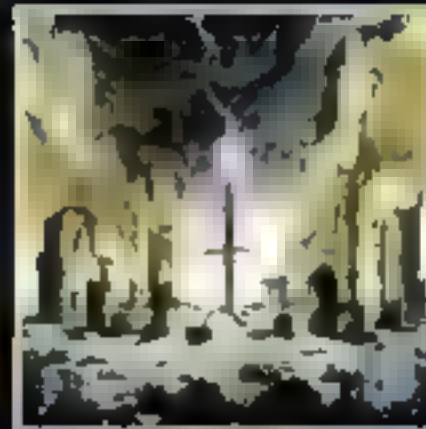
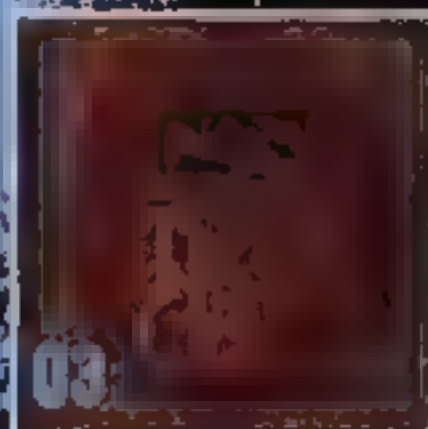
TOP 3 TRACKS AS VOTED BY YOU (ISSUE 106)

1. PLASTIC TOYS
'Tonight Only'
2. MESHUGGAH
'Combustion'
3. FAREWELL
'Zelda'

WINNER ISSUE 106

Congratulations Mel Jones of Aylesbury who wins an Atticus backpack. Remember: to cast your vote and be in the running to win a fantastic Atticus backpack, just text us and let us know what YOU think is the best track from this month's CD.

Instead of texting in to vote, you can also write in the trigger word (eg ROCK), and the track name on a postcard along with your name, age, address, telephone No., e-mail address and mobile no. to: Rock Sound, Unit 22, JACK'S PLACE, 6 CORBET PLACE, LONDON, E1 6NN. Closing date for entries is APR 22. Winners will be notified by post or phone. Text entry costs maximum of 50p. Sent text charged at standard operator rate.



1. CHILDREN OF BODOM

'Blooddrunk' (Edit)
Taken from the forthcoming album 'Blooddrunk'

2. A GIRL A GUN A GHOST

'Lizard In The Lights'
Taken from the album 'Through The Eyes Of Ahab'

3. THIEVES & LIARS

'When Dreams Become Reality'
Taken from the album 'When Dreams Become Reality'

4. THE DEATH OF HER MONEY

'Clap!'
Taken from the album 'Spirit Of The Stairwell'

5. CITY AND COLOUR

'Confessions'
Taken from the album 'Bring Me Your Love'

6. FRANK TURNER

'Imperfect Tense'
Taken from the album 'Love Ire & Song'

7. KILL HANNAH

'Believer'
Taken from the album 'Until There's Nothing Left Of Us'

8. OUTLAW

'No More Survivors'
Taken from the forthcoming album 'Outlaw'

9. THE BUTTER TWINS

'Idle Hands'
Taken from the album 'Saturnalia'

10. THE SWORD

'Fire Lances Of The Ancient Hyperzephyrians'
Taken from the album 'Gods Of The Earth'

11. THE SWAMP DONKEY

'The Trouble With Crusades'
Taken from the album 'The Trouble With Crusades'

12. SUICIDE SILENCE

'Bludgeoned To Death'
Taken from the album 'The Cleansing'

13. AZRIEL

'Against The Wind'
Taken from the album 'A Will Of Fire'

14. TRIGGER THE BLOODSHED

'Lovers'
Taken from the album 'Purgation'

15. DEAD CHILD

'Black Halo Rider'
Taken from album 'Attack'

Dead Child: laying a cable

Leading the new musical revolution,
here's ROCK SOUND's monthly
selection of the best new
bands you need to check out...

EXPOSURE

THE BEST NEW MUSIC

Edited by Darren Taylor

A GIRL A GUN A GHOST 32
AN EMERGENCY 31
ATTACK IN BLACK 35
AZRIEL 29
BLOOD RED SHOES 30
CAPULET 35
DEAD CHILD 27
KILL HANNAH 26
LAST OF THE
BELIEVERS 35
MEELEH 34
OPEN THE SKIES 28
OUTL4W 24

RAVENS CREED 35
SLAVES TO GRAVITY 28
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THE SWAMP DONKEY 29
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THE DEATH OF HER
MONEY 31
THE RIFLE VOLUNTEER 35
THE ROCKET SUMMER 34
THE SWAMP DONKEY 29
THIEVES & LIARS 27
TRIGGER THE
BLOODSHED 32

EXPOSURE

THE BEST NEW MUSIC

OUTL4W

If The Kids Are United

WORDS: Trevor Baker / PHOTOS: Karen Bentham

"That's embarrassing," mutters Outl4w frontman Rob Bentham when reminded of the video of their cover of 'I Don't Wanna Grow Up' that still lurks on YouTube. It's not hard to see why he's embarrassed. The track from their debut mini-album 'Get In The Van' doesn't have all that much to do with the hardcore-influenced, direct from year zero punk they're making now. But then that's the problem when you start making music when you're hardly out of the womb. There's gonna be a lot of growing up in public. However the advantage that Outl4w have is that, although they're frighteningly youthful, they're also pretty much veterans. They've played more than 300 gigs all over the world and their music has rapidly evolved from a punky teen poppiness to some-

That was the first music we ever listened to and it just stayed with us."

To begin with they just jammed with their dad in their front room and they all wanted to play lead guitar. Then Will picked up a bass and Rob discovered the gobby, scathing vocal that was evident even in his high-pitched early recordings. "At first it was just a laugh," Rob continues, "but then we started taking it more seriously, getting stuff done, getting gigs done, and it's all kicked off now, really."

That's an understatement. New single 'Nothing Else To Say' has shed the pop-punk stylings of their childhood like a hornet buzzing its way out of an apple. The hardcore influences that Rob talks about are very much in evidence without losing any of the youthful freshness and energy or the knack with a melody. There have also been

"We were only little kids when we first started – we've grown up a bit since then." Rob Bentham

thing that's closer to the likes of Gallows. And they're still mostly too young to drive. "Spud on the drums is 18. Will is 16, Jack on rhythm guitar is 14 and I'm 15," Rob reels off with the bored ease of somebody who's got a little too used to this question. Apart from Spud (Stuart Newburn) the other members of the band are all brothers who were indoctrinated in punk from an early age. Both parents were in bands and their dad, John Bentham, worked with the likes of Goldblade's John Robb making music videos. "We started listening to punk proper early, dead young," says Rob. "We started listening to all these CDs when we were seven or eight, picked up a guitar, and just started from there really

changes in the kinds of things they're writing about. 'Get In The Van' has whimsical songs that come straight out of school, like 'Jeremy Bentham', a song about their namesake philosopher whose body was embalmed after his death. More recent songs like 'Nothing Else To Say' and 'I Can't Relate', meanwhile, snap and snarl with pure adolescent spite. Despite the fact that they sound like they come from the second wave of British punk in 1978, Outl4w aren't ready to be pigeon-holed yet.

"Most people have started listening to every type of music now, just a whole variety," says Rob. "We listen to everything, not just punk. We were only little kids when we first started," he understates. "We've grown up a bit since then."

Hands up who needs the too?



They once claimed that they didn't wanna grow up, but Lancashire teen punks have done just that and the results are great...



EXPOSURE

THE BEST NEW MUSIC



BAND
OF THE
MONTH



KNOW IT ALL

LINE-UP: Rob Bentham (vocals, guitar), Jack Bentham (guitar), Will Bentham (bass), Stuart Newburn (drums)

FROM: Lytham St Annes, Lancashire

SOUNDS LIKE: Original mid-teen punks Eater rapidly evolving into Gallows.

CURRENT RELEASE: 'Outl4w' (album, Destiny. Out April 14)

WEBSITE: www.outl4w.tv

DOWNLOAD THIS: 'I Can't Relate'

EXPOSURE



Kill Hannah have shown just how dedicated they are to breaking the UK – are you ready to repay their efforts?

KILL HANNAH

A Taste Of Chaos

WORDS: Mike Haydock

“I’ve never seen anything like it,” says Kill Hannah frontman Mat Devine. “Some of them have butter and then meat. Then some of them have jelly and meat, and sometimes the jelly is a meat. They’re all weird.”

Such is the plight of an American band touring the UK – the backstage sandwiches leave a lot to be desired. Poor old Mat is probably chomping down on them right now, as his band tour the country with Aiden. The Chicago outfit came over four times last year, paying for each trip themselves and gradually reaping the rewards as word spread and crowds grew.

“Maybe because the bands that have inspired us are mainly British, we always knew there’d be an audience over there,” Mat says. “We went over four times in a year without a release and without a label – that’s a symbol to you guys to prove our dedication.” Now, though, they have

a label (Roadrunner) behind them, and a stadium-defying album to unleash. ‘Until There’s Nothing Left Of Us’, Kill Hannah’s second full-length, is their debut UK release, and with its anthemic 80s choruses, it could make huge stars of its makers, who have been building towards this moment for years.

“When we started the band, it was me and Greg [Corner, bass] sitting in his loft, sending flyers to people on our mailing list,” Mat says. “In some cases, it hasn’t changed. Instead of me spending – yesterday, for example – five hours writing and then five hours having a normal life, it was writing for five hours, then designing posters for two hours, then uploading sticker designs and having conversations with art directors, and overseeing the design of banner ads. Next thing I know, it’s two in the morning. It seems a little bit overwhelming at the moment.”

Bad news, Mat: it’s only going to get worse from here.

It’s Adam And The Ants... ever again. You remember Adam And The Ants, right? Seriously!?



KNOW IT ALL

LINE-UP: Mat Devine (vocals, guitar), Jonathan Radtke (guitar), Dan Wiese (guitar), Greg Corner (bass), Elias Mallin (touring drums)

FROM: Chicago

SOUNDS LIKE: A hedonistic mix of their friends and influences: 30 Seconds To Mars, My Chemical Romance, HIM, The Rasmus.

CURRENT RELEASE: ‘Until There’s Nothing Left Of Us’ (album, Roadrunner. Out now)

WEBSITE: www.killhannah.com

DOWNLOAD THIS: ‘Kennedy’



TEMPLETON PEK

“We’re suckers for a decent melody,” says Neal Mitchell. “We take the best parts of our favourite bands and try and add our own elements to it.” With their impressive debut album ‘No Association’, released via Small Town Records, these Birmingham-based punks still have a long road ahead of them. “We look to bands like Biffy Clyro, who built their fan base gradually and cut their teeth before getting where they are today,” says Neal. “We’d much prefer that

than a big golden ticket that most bands crave these days.”

Taking their moniker from the legendary 80s A-Team character played by Dirk Benedict, Neal once got the chance to meet his childhood hero: “I gave him a band T-shirt. He also signed one which we have framed and in pride of place in our living room.”

Keep a close eye out for this lot, they’re definitely going places. **DT**

www.myspace.com/templetonpek



THIEVES & LIARS

WORDS: Darren Sadler

SOUNDS LIKE: Pink Floyd jamming with AC/DC while Jimmy Page referees.

It's already the subject of an Andrew Lloyd Webber internationally acclaimed musical and now the biblical story of Joseph is entering the world of rock 'n' roll via a San Diego trio called Thieves & Liars.

"It's a great story of not giving up hope when life gets bad," explains guitarist Corey Edelmann. "I personally had a lot of bad things happen to me over the past couple of years: I lost a son who was born stricken, my mother-in-law who was 45 died of cancer, then one of my best friends died in a car accident. All this happened within months of each other and with all that stuff going

on it was a story that I really related to. It is your ultimate rags to riches story and not losing hope in the darkest of times."

Thieves & Liars are a classic American rock band in the making - albeit taking from us Brits in due course - with the trio mixing Southern rock boogie with the prog of Pink Floyd and the loose song structures of Led Zep. They've already toured America with Saosin (who personally chose them to play), putting together an original spin on rock 'n' roll that deserves to be investigated further. Andrew Lloyd Webber fans need not apply!

DOWNLOAD THIS: 'Forgotten'

CURRENT RELEASE: 'When Dreams Become Reality' (album, Dreamt / Facedown. Out now) www.myspace.com/weareallthievesandliars

DEAD CHILD

WORDS: Mike Kemp

SOUNDS LIKE: Authentic old school metal with a contemporary twist.

"I was very surprised to discover that the long musical journey I've been on was only to serve the interests of Satan. Seriously, I really believe that everything I've learned about music over the years was meant to be applied to heavy metal."

And that ladies and gentleman, is why David Pajo - he of post-rock pioneers Slint - has gone and formed a classic metal band inspired by childhood heroes Black Sabbath, Iron Maiden and Metallica.

He continues: "It's absolutely the most rewarding thing I've ever done musically. It's got all the energy and directness that I love about other styles - like punk, hardcore, thrash, hip-hop, drum and bass and so on - but it requires a certain level of guitar technique that other genres don't expect. As a guitarist I find that really fulfilling."

In addition to his seminal work with Slint, Pajo has also performed with the likes of Tortoise, Will Oldham and Zwan, as well as releasing solo records under his Papa M and Aerial M aliases. However, the guitarist insists that Dead Child is not some throwaway side-project, and with other projects put on the backburner, he wants to push the band to its very limits.

"I want the band to get deeper. I'm not sure how else to describe it. Before Nike made it a slogan, 'Just do it' was a liveable construct. Even at my old age I still find myself at a crossroads where I have to choose between what my heart wants and what my brain wants. I still choose the former, unfailingly."

CURRENT RELEASE: Attack (album, Quarterstick. Out April 07)

DOWNLOAD THIS: 'Never Bet The Devil Your Head'

www.myspace.com/deadchildmusic



EXPOSURE



Rising from the ashes of The*Ga*Ga*s, Slaves To Gravity are now doing things on their terms – and like no one else...

SLAVES TO GRAVITY

Doin' It For Themselves

WORDS: Chris Hidden

It's a shit business. Just ask former members of defunct London rockers The*Ga*Ga*s. Flashback just a few years and the fresh-faced signees to the now-folded Sanctuary Records – at the time the largest independent label in the UK – had the world at their feet. But they quickly discovered that life on a big label is not always what it's cracked up to be. "We didn't really have a clue about the sort of financial trouble they were in," says frontman Tommy Gleeson. "With no backing, we were dealt a pretty consistent series of setbacks and letdowns and the whole experience was basically one big battle." Tired and broken, The*Ga*Ga*s split in mid-06. Far from done though, three of the members – Tommy bass player Toshi and drummer Jason – resolved to give it another go. Recruiting guitarist Mark Verney, the quartet went back to the drawing board, emerging soon

after as Slaves To Gravity – a new band with a heavier and darker edge but, more importantly, one with a hard-won conviction not to put their future in the hands of people who couldn't give a fuck. Says Tommy: "Record companies are a constant headache, so we thought, 'Why not do it on our own?' We set up our own label, Gravitas, and developed a structure that will allow us to develop organically in the knowledge that the carpet's not going to be pulled from under us." With a self-produced record now in the bag, STG are ready to concentrate on what they do best. Says Tommy: "Regardless of the external bullshit, when we get on stage nothing else matters. We've toured hard over the past 18 months to build a fan base and we'll continue to work to expand it. We don't want to be just part of any scene though – we want to create our own."



KNOW IT ALL

LINE-UP: Tommy Gleeson (vocals, guitar), Toshi Ogawa (bass), Mark Verney (guitar), Jason Thomopoulos (drums)

FROM: London

SOUNDS LIKE: Big, brash rock riffs and songs that evoke the likes of Soundgarden and Stone Temple Pilots.

CURRENT RELEASE: 'Scatter The Crow' (album, Gravitas. Out March 31)

WEBSITE: www.slavestogravity.com

DOWNLOAD THIS: 'Mr Regulator'



OPEN THE SKIES

"We're not a political band, that's not how we want to come across," says Open The Skies guitarist Kieran Brannigan. Such clarification is probably necessary given the subject matter of the Surrey-based melodic metalcore mongers' debut album 'Conspiracies'. The quintet arrived at said title after watching various YouTube conspiracy theory videos during studio downtime. Says Kieran: "If there's a tragedy, there's a conspiracy – someone will come up with

something."

Mixing melodic, soaring choruses with beatdowns and razor sharp vocals, Open The Skies straddle a number of genres. It's this diversity that the band hope will separate them from the pack.

"We try and get as many influences in our music as possible," says the guitarist. "We like to think we have won people over by the end of our set." PG

www.myspace.com/opentheskiesband



THE SWAMP DONKEY

WORDS: Ken McGrath

SOUNDS LIKE: Groovy Southern metal that lumbers along at its own pace, like a blissed out elephant with some classic rock in its headphones.

If you don't pay attention to trends or fashion and just let things take the natural course it sometimes works out for the best. That's the case with The Swamp Donkey who've wandered in out of seemingly nowhere carrying some sweet, classic, Southern riffs in their saddlebags.

"We used to play for fun what music's really about. We got together at my house a couple of times a week and had a blast. Had some drinks, couple of cigarettes, rocked out, and we started writing together," says drummer Davey Velasquez on how he and long-time friend / one-time December frontman Mark Moots became The Swamp Donkey.

"At first we were just jamming together and saying, 'Oh dude I wrote this riff', and Mark would say 'Check this one out' We'd merge them and out of it came all this inspired music."

The band were picked up by Undergroove after Mark bought some Twin Zero on the label's website and they recognised his name from his December days. They asked him to send on some recordings and a deal was done. It's as simple as that "It's more about the groove and the riff and the feeling that it produces, opposed to flashy nonsense," Davey concludes.

This is one donkey you won't regret bringing home

CURRENT RELEASE: 'The Trouble With Crusades' (album, Undergroove, Out March 26)

DOWNLOAD THIS: 'Ask A Dead Man'

www.myspace.com/theswampdonkey

AZRIEL

WORDS: Andrew Kelham

SOUNDS LIKE: Melodic yet antagonistic oxymoronic metallic hardcore that local kids just love to hate.

Metallic hardcore mob Azriel have not had it easy they had to build their house from the ground up, dealing with the secret hatred of their local audience.

"We came in for a lot of stick from kids in the Glasgow hardcore scene in the beginning," admits guitarist Andy Robertson, "Our melodic style was not being played so much by other bands so we would get slated as the odd ones out. It was weird because we would play amazing shows where tons of kids would come out and then we would go home and on our messageboard it would be full of people saying Azriel are shit and talking about how bad the show was."

But, despite indeterminable local politics the band soldiered on, signed up with Thirty Days Of Night, and began playing everywhere and anywhere with friends Bring Me The Horizon and Architects.

"It has been hard seeing those bands do so well as we have toured a lot with them all," Robertson continues. "At the same time it has been amazing to see them do so well, hopefully with the new record coming out we can get in on the action a bit too."

The album that he speaks of, 'A Will Of Fire', is a taught offering of bombastic breakdowns and syncopated solos that build on previous EPs while showing that the band now have the chops to take on metal's mainstream. Which is exactly the plan. "We are going to tour our arses off while we keep writing new music," the guitarist admits. "I see a lot of bands wait ages before they get new material out to fans. We don't want that, we want to be constantly putting music out and constantly touring anywhere that will have us."

CURRENT RELEASE: 'A Will Of Fire' (album, Thirty Days Of Night, Out now)

DOWNLOAD THIS: 'Those Alive'

www.myspace.com/azriel



EXPOSURE

THE BE

you'd be miserable too if you'd been locked in a public loo



KNOW IT ALL

LINK-UP: Laura-Mary Carter (guitar, vocals), Steve Ansell (drums, vocals)

FROM: Brighton

SOUNDS LIKE: The Breeders meets Death From Above 1979.

CURRENT RELEASE: 'Box Of Secrets' (album, V2. Out April 14)

WEBSITE: www.myspace.com/bloodredshoes

DOWNLOAD THIS: 'You Bring Me Down'

When they formed the band, Blood Red Shoes barely knew each other. Now they've conspired to share their secrets...

BLOOD RED SHOES

The Truth Will Out

WORDS: Trevor Baker

"It was kind of awkward when we first started," admits drummer and co-vocalist Steve Ansell of his relationship with the only other member of Blood Red Shoes, guitarist and vocalist Laura-Mary Carter. "We didn't know each other very well. I don't think

I even knew her surname. But we'd play and it would sound really good and then we'd have to get to know each other like, 'Tell me about your family!'

"To start with we had to rehearse with the lights off," he continues, "because Laura wouldn't sing in front of me otherwise." This conversation started with Steve explaining that the relationship between the two members of Blood Red Shoes wasn't a sexual thing. But as he gets to the bit about them being locked in a small room together, rehearsing for hours in the darkness when they barely knew each other, he realises it

doesn't sound that convincing

"Early on I was a bit flirty," he admits, "but that soon goes away. A band is like a family so you don't really think about that."

As with The White Stripes and The Kills, a little bit of repressed sexual tension goes a long way, but in other respects Blood Red Shoes are very different from those two bands. They're much more of a democracy for a start, with most of the songs on new album 'Box Of Secrets' evolving out of lengthy jams. The result, Steve says, is a direct outpouring of their collective unconscious.

"There are things you can't say in public, in the pub or anywhere like that," he explains. "Conversations like that are normally quite restrained so you can't say, 'I don't like my life' or whatever. There are things that you can't discuss in public and those are the things that we bring to our music."



DEMOS



HOT DAMN (8)



Imagine Minus The Bear sans vocals and you're somewhere near the indie-math rock that Hot Damn churn out. Featuring ex-members of Scuttle, Navajo Code and The Steal, the Brighton-based quintet have produced this five-track demo themselves and you can grab a copy direct from the band. If Don Caballero and Battles tickle your musical fancy then this lot are going to be right up your street. Plans are afoot for a 7-inch release and some touring action, so they're definitely ones to be watching. DT

www.myspace.com/hotdamnband

EVERYTHING ON RED (7)

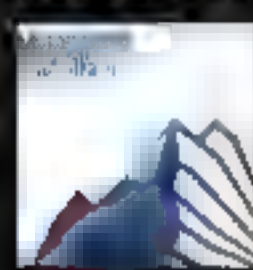


Somebody get these guys an editor. UK alt rockers Everything On Red are certainly chock-full of ideas. Channelling the gang vocals of early Taking Back Sunday, the melodic choruses of AFI, and the affinity for time changes of At

The Drive-In - often in the same song - the foursome tend to lose focus on their debut EP. Given room to breathe on a full-length, this literate bunch may soon be making waves in the post-punk scene. PM

www.myspace.com/everythingonred

MOUNTAINS BECAME MACHINES (7)



More bands should take a leaf out of MBM's book - a little extra effort with your artwork and packaging goes a long way, especially in this office. We're snobs like that. When hunting through the mountainous pile of demos we

get sent each month, it certainly makes you stand out from the crowd. This Stoke-based quartet dish up monolithic slabs of Pelican-inspired riffage ('The Construct') that segue into the more mellow textures of 'The Truth' and close with the gorgeous 'The Search (And Arrival)' - all three tracks clocking in at just over 10 minutes each. Vocals are intermittent, à la Bossk, and add to the general sense of optimism within. It's all a little rough round the edges at the moment, but it's still early days and there's definite potential here. We like! DT

www.myspace.com/mountainsbecamemachines

ONE KNUCKLE FIST (6)



Brighton Southern rock-tinged hardcore / metal types One Knuckle Fist ply a sound that can leave you feeling like you've gone 12 rounds with Popeye on a spinach binge. It's not for the faint of heart and they're technically sharp

for the most part, but at times their jarring approach and disjointed vocals can make things a little too uncomfortable. They throw a lot into each song - unfortunately it doesn't always make for a cohesive whole. AD

www.myspace.com/oneknucklefist

Please send us your demo! You know we love them! Send to the usual Rock Sound address. Please mark your envelope - 'Here's our demo - don't be scared!' - just so we know!



AN EMERGENCY

WORDS: Rachel Kellehar

SOUNDS LIKE: Non-linear experi-MENTAL post-punk with riffs to die for and killer drums. This band could prove hazardous to your health.

"It's weird to think that we have been playing together in this band for so long," laughs guitarist and vocalist Dan Reeves, regarding geographically dissonant trio An Emergency's five-year history. "I guess it's not something we think about too much, we just do it."

With a philosophy that entails "ruling hard, melting faces whilst having fun and sticking it to the man at all times", this group of DiY punk pundits are veritable legends of the live circuit, and with debut full-length 'Wrecked Angels' finally hitting stores in April through a collaboration with Dan's own label Faux Discx and Smalltown America, Rock Sound predicts big things for this forward-thinking three-piece.

"We have always wanted an album on vinyl so I've bitten the bullet and fronted the money," explains self-confessed "vinyl geek" Dan, regarding the use

of some rather unconventional release formats including 100 super-limited edition clear vinyl pressings and - in highly irregular fashion - tapes. Says the frontman: "The vinyl is pretty special with bespoke artwork, and yes, tapes are still about! They're so hip right now, didn't you know?" Uh. No. We didn't.

Managing to sound more mind-bendingly frenetic yet more accessible than ever before 'Wrecked Angels' is certainly An Emergency's most accomplished record to date, and is sure to set tongues wagging in punk rock circles for years to come. We seriously suggest you invest.

CURRENT RELEASE: 'Wrecked Angels' (album Faux Discx / Smalltown America. Out April 14)

DOWNLOAD THIS: 'Living In Binary' www.myspace.com/anemergencyxxx



THE DEATH OF HER MONEY

WORDS: Noel F Gardner

SOUNDS LIKE: One of the few possible steps 'post-Neurosis' rock could take without watering down, washing out, or switching its brain off.

As is so often the case when a band presents itself to a wider audience, The Death Of Her Money's history is an iceberg. With just a couple of fearsomely scarce releases to date - a single through fellow South Walians Rat Patrol Records, and a recent mini-album entitled 'Flood Of Love' preceding their debut full-length - they'll be brand new to most reading this. Yet Kaskie, TDOHM's guitarist and vocalist, points out that they've been making music for a full decade, while only starting to gig in 04. "Our music taste has changed very gradually, from playing with bands we would never have heard if we weren't together. We absorb everything we hear whether it's good or bad, and that gets filtered into what comes out at the end."

Packing vast, almost Krautrock-ish riffs immovable as an Easter Island statue and the sort of intense psychedelic strobing that My Bloody Valentine at their most 'out' achieved - and few have matched since, don't mistake TDOHM for one of those Isis-felching combos who sounded like Korn two years ago. "We have some concerns about being lumped into that category because we're always progressing," Kaskie says, "it can also put people off, and make judgements lazy."

CURRENT RELEASE: 'Spirit Of The Stairwell' (album, Superfi / Rat Patrol / Suntreader. Out April 07)

DOWNLOAD THIS: 'Clap!' www.myspace.com/thedeathofhermoney

EXPOSURE

THE BEST NEW MUSIC



When your hometown contemporaries include the likes of Baroness and Kylesa, you've got a lot to live up to. Fortunately these oiks truly have the sonic skills...

A GIRL A GUN A GHOST

Get Good Or Get Out

WORDS: Darren Sadler

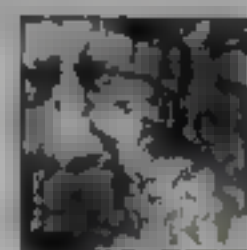
"Nobody needs to know when they started, nobody needs to know their influences, nobody needs to know why the band chose their name. All you need to do is listen." And so reads A Girl A Gun A Ghost's biography. Ask the Savannah, Georgia quintet's drummer Danny for a straight answer and it doesn't get much clearer! "We'll tell you this much: it has nothing to do with girls, guns, or ghosts," he laughs. One thing Rock Sound does get more information on is the title of their debut album, 'Through The Eyes Of Ahab' - which we correctly identified as a reference to Moby Dick. "The album is definitely a reference to the book, but not at all in the same way that Mastodon did it. Where they wrote a concept album based on the novel that includes direct associations, we wrote a collection of songs that have to do with the themes that Ahab himself specifically / ambiguously represents; the utilisation of animal

symbols, the struggle with humanity versus godliness, and destiny compared to mindless obsession. There are no references to the White Whale, however in hindsight we kinda wish we referenced the Narwhal - those things are epic."

Inspired by free-thinking and a desire to differentiate between inspiration and thievery, there's also an animal theme running along most of the album.

"When we decided to use this theme we wanted to allude to the struggle between man's instincts and his humanity," explains Danny.

Hailing from the same region that brought us Baroness, Kylesa, and Circle Takes The Square, the pressure to represent is something of which Danny is fully aware: "The 'scene' is made up of a tight group of people that come out to support the real music. There is definitely no room for forgiveness in our town, you either get good or get out." With such a good album under their belt though, AGAGAG should be just fine. Watch this space.



KNOW IT ALL

LINE-UP: Matte Wagner (vocals), Chris Hunter (bass), Chase Rudeseal (guitar), Derek Lynch (guitar), Danny Worsley (drums)

FROM: Savannah, Georgia

SOUNDS LIKE: Every Time I Die jamming with The Hope Conspiracy - yes, it's good!

CURRENT RELEASE: 'Through The Eyes Of Ahab' (album, Siege Of Amida, Out now)

WEBSITE: www.myspace.com/agirlagunaghost

DOWNLOAD THIS: 'Pangolin Dreams'



TRIGGER THE BLOODSHED

You've got to have a certain attitude when it comes to death metal and that's something Bristol's Trigger The Bloodshed definitely believe in.

"It's the intensity, aggression and just whole relentlessness and savageness of the music," says lead guitarist Rob about the furious death / grind tornado they've created on their lacerating debut, 'Purgation', out now on Rising Records. "We've been playing shows with metalcore bands and the more popular breakdown bands, which isn't the right audience for us, 'cos they're into their easy-going metal."

With a slot on Suffocation's upcoming UK tour confirmed and one with another big name US band in the works, the blood looks set to flow. **KMcG**

www.myspace.com/triggerthebloodshed

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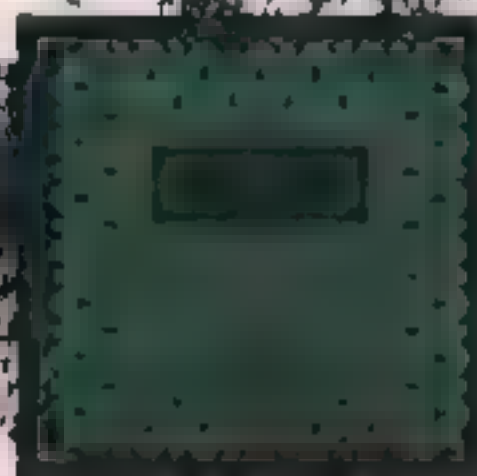
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THE BEST NEW MUSIC

Bryce Avary has grown up in public – and the resulting music is something truly special...

THE ROCKET SUMMER

Cool For Cats

WORDS: Andy Kelham

"I write and record every single part on all my records," idly remarks The Rocket Summer everythingman Bryce Avary. "In the sixth grade I had a friend I idolised and we used to sit around and listen to Nirvana songs trying to work out how to play them. He had a guitar and a drumkit so he taught me how to play a bar chord and then I would sit on his drums and we would try and play songs together. Looking back I was probably awful, but it all felt like it came naturally so I carried on going." Not looking back, Avary has racked up the road miles and gone from coffee shops to major labels and from adolescence to adulthood in a quick decade. Unfortunately, some of his early songs of unashamed and euphoric emo positivity have made the same journey too. "Any artist over 10 years will change, especially when those years take you from a boy to a man," he muses. "The lyrics to my earlier songs are really boldly positive I still think it is like that but I have now gone through things that have hurt really bad. Over time you start to

experience life in a more real way, some of my stuff was a bit dreamy, but the bottom line is that my feelings are the same and I really think that music is meant to bring hope to people."

New record 'Do You Feel' is another slab of heartfelt pop-rock with an added dose of worldliness and maturity that might have been lacking from his other, more unabashed offerings. But, despite a couple of cringers in the back catalogue, Avary can be thankful that he has not had much bigger hangovers from his humble beginnings. "I remember looking through comic books and picking out superhero names for the band," he admits, laughing. "A frontrunner was X Men's Shadow Cat as it reminded me of Cat Power and I was really into Matador Records at the time. That was bad, but nowhere near as bad as Superstar Freeway, which became a contender for a time. I then thought about calling it Avary, but changing one of the letters before settling where I did." Shadow Cat? Surely a Thundercat would be a better choice? Lion-O. Panthro. Cheetara – now those are band names...



Rocket from the crib



KNOW IT ALL

LINE-UP: Bryce Avary (vocals, drums, piano, guitar, bass, percussion, Moog synthesisers, organ, Wurlitzer and harmonica)

FROM: Texas

SOUNDS LIKE: Something Corporate put in a blender with sugar, sunshine, and summer love.

CURRENT RELEASE: 'Do You Feel' (album, Island. Out now)

WEBSITE: www.myspace.com/therocketsummer

DOWNLOAD THIS: 'A Song Is Not A Business Plan'



MELEE

"We're trying to be very honest with our band. It's important for us to deliver an emotion behind every riff and every scream," says Meleeh frontman Thomas Florén. "And the shows are all about the connection – the people you meet and the freedom you get for 30 minutes. No one judges you. Every kid is equally important. All your demons are vanished and you feel the devotion from the people involved. That's true love."

Heard merely on record, the Swedish hardcore troupe's efforts make for a breathtakingly belligerent listen – one that avoids the temptation to throw in trite choruses and clean vocals, instead finding melody without hitting the lowest common denominator. This is what screamo should mean. Hopefully they'll get to tour the UK towards the end of this year so we can experience that true love for ourselves. Ooh, you are awful! **TN**

www.meleeh.com

EXPOSURE

THE BEST NEW MUSIC

myspace
or yours?

Want your band featured in these here pages? Get yourself over to www.myspace.com/rocksound and add yourself. It could be you next month... Here's this month's top five picks.

ATTACK IN BLACK

Having garnered plenty of acclaim in their homeland, Canadian quartet Attack In Black are set to release their fantastic debut album 'Marriage' in the UK in May through Hassle Records. Sounding like Sparta on steroids with a little Harvey Danger chucked in for good measure, their infectious tunes are impossible to ignore. Two of the band's members (Daniel Romano and Spencer Burton) also act as the back-up band for Dallas Green's City And Colour outfit, and you can catch them touring the UK in April with the man himself. In the meantime, get yourself acquainted with their tunes. They're gonna be huge. DT
www.myspace.com/attackinblack
PLAY THIS: 'Young Leaves'

LAST OF THE BELIEVERS

Featuring among their number former Rise Against axeman Chris Chasse and Ignite bassist Brett Rasmussen, this LA-based quintet rock out melodic hardcore of predictable pedigree. They've not exactly brought anything new to the table, but when you can play punk rock from the heart with songwriting class, that really doesn't matter. If you dig anything from the aforementioned acts to The Draft or early Taking Back Sunday you should definitely check this lot out. TN
www.myspace.com/lastofthebelievers
PLAY THIS: 'Throwing Matches'

THE RIFLE VOLUNTEER

Steadfastly honing their craft under wraps since the demise of UK progressive hardcore legends Eden Maine, The Rifle Volunteer couldn't be much further removed from the extremities of their former band. The only likeness between old and new is that punk rock attitude - forward-thinking and not giving a fuck about public perceptions. Folky, melancholic and emotive, TRV feature acoustic guitars, trumpet, and frontman Adam Symonds' voice is beyond recognition from his previous guttural efforts! Check out the bold and totally infectious 'Dogs Is Dogs' and the quite beautiful 'Old Glory Days', and enjoy a band oozing potential. Let's see what happens for them next. DS
www.myspace.com/theriflevolunteer
PLAY THIS: 'Dogs Is Dogs'



RAVENS CREED

Some of you may already be aware of the name - this is a new project led by man / giant Ben 'Orange Goblin' Ward, and features Steve Watson (ex-Iron Monkey) and now ex-Sabbat bassist Frazer Craske. This is old school punked up thrash metal in the vein of Warfare, Venom, Celtic Frost et al, and has more balls than most of the so-called new wave of thrash bands doing the rounds right now. Ben's trying new tones with his voice (to great aplomb) and right now Ravens Creed are musically out on a limb, which makes this 'supergroup' more than worthy of your attention. Make sure you buy their new 7-inch and support them when they tour the UK in May. DS
www.myspace.com/wwwmyspacecomravenscreed
PLAY THIS: 'Exploding The Steel'



CAPULET

Hailing from Preston and featuring Oceansize / Kong bass player Steven Hodson on drums, down-tempo rock merchants Capulet are a band with a penchant for post-rock whose perfectly pitched marriage of all things ethereal, whimsical and dynamically crushing has much to offer your sonically serrated ears. With debut EP 'The World Is A Tragic Place, But There Is Grace' available now via Motivesounds and new music just uploaded to their Myspace player, now's a perfect time to investigate further. CH
www.myspace.com/capuletuk
PLAY THIS: 'Wolfs'

EXPOSURE

THE BEST NEW MUSIC

Suicide Silence adopt classic metal pose #137



California's Suicide Silence are wiping the floor with the extreme metal masses – just the way frontman Mitch likes it...

SUICIDE SILENCE

Make Some Noise

WORDS: Darren Sadler

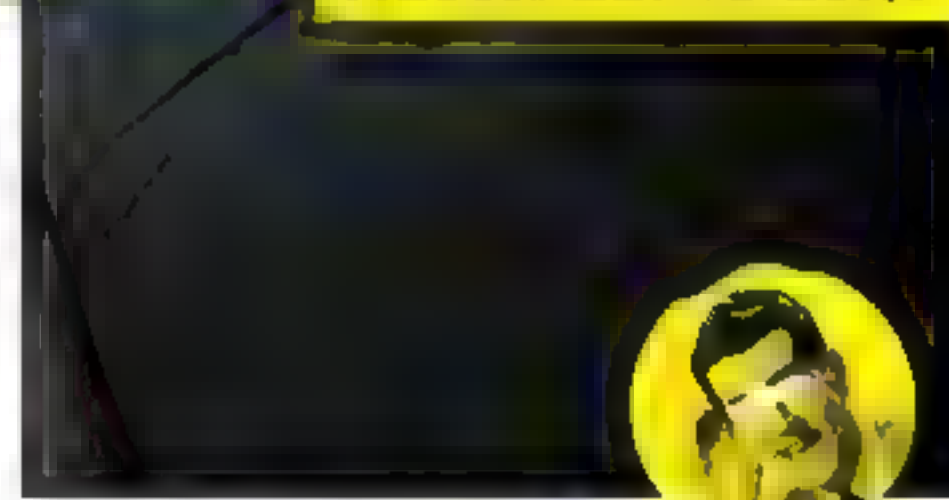
Suicide Silence frontman Mitch Lucker has a bit of a hard time when it comes to being on the road, as the 23-year-old has a massive issue with cleanliness.

"I have really bad obsessive compulsive disorder and I think everything is dirty and filthy," explains the vocalist to Rock Sound. "I think about how much bacteria people have and this person has this disease and this person has that disease and they are just walking around and passing it along – it's a crazy thing."

Touring Europe with Behemoth became a bit daunting for poor Mitch too.

"There was parts of Europe where they don't use soap; there wasn't soap in public bathrooms and there wasn't seats on public toilets and it was like, 'Woah!' It was a trip!" It comes as no surprise that Suicide Silence's debut album 'The Cleansing' is inspired by the idea that the

only way to save the planet is by eradicating the parasites that inhabit and destroy it. Yes, folks – they're talking about us, the human being! In fact the album's full title was set to be 'A Ruthless Cleansing Of The Human Population' before it got shortened. Unlike most new extreme metal bands that record to click tracks to deliver maximum clinical heaviness, Suicide Silence recorded their album live in the studio to ensure the listener hears what the band are capable of without the wizardry of computers. It's impressing the metal world too: the quintet have had millions of Myspace hits (in true Job For A Cowboy fashion); the album entered the US Billboard chart at 94, the highest debut ever for a new Century Media artist, the band will tour with Slipknot in the US over the summer; and before that they're coming to Blyth on a Rock Sound tour with Parkway Drive! Ensure you don't miss out!



KNOW IT ALL

LINE-UP: Mitch Lucker (vocals), Chris Garza (guitar), Mark Heylmun (guitar), Mike Bodkins (bass), Alex Lopez (drums)

FROM: Riverside, CA

SOUNDS LIKE: An extremity overload – for fans of brutal metal.

CURRENT RELEASE: 'The Cleansing' (album, Century Media. Out March 31)

WEBSITE: www.myspace.com/suicidesilence

DOWNLOAD THIS: 'Hands Of A Killer'

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able
to
live

Before we start, a quick word of wisdom from Gallows bassist Stu Gili-Ross: "Q and A stands for queer and anally retentive." With that in mind...

YOUR BURNED QUESTIONS FIRST GALLOWS

INTERVIEW: Andrew Kelham / PHOTOS: Danny North



L-R Laurent Barnard, Steph Carter, Frank Carter, Stu Gili-Ross, Lee Barratt: What do you mean Gallows burned your homework?

Lags: "That day there was a vicious bout of stomach problems going round the tour."

Stu: "Basically loads of people in bands were wet farting left, right and centre so the stage got a bit slippery. Lags was touching cloth badly, at one stage mid-song he comes over to me and asks me if I have shit myself. I tell him no and he just goes, Oh shit, it must be me". When it is so hot and sweaty you have a wet butt crack all day, it's hard to tell."

Frank: "I saw Lags coming out of the portaloos that day shaking his head."

"In America they love it, I'm like a god."

Frank Carter on why it's good to be a ginge

FRANK, IF YOU COULD TATTOO YOUR NAME ON ANYONE IN THE WORLD'S FOREHEAD, WHO WOULD YOU CHOOSE AND WHY? *Emily Baytte*

Frank: "You, you fucking c**t. Why would I want to do that it's the worst idea ever. Saying that I did tattoo my initials on some kid last night"

Stu: "I would have just drawn a bus stop cock. That will teach you."

I'VE RECENTLY SEEN A VIDEO OF YOU PLAYING 'ABANDON SHIP' AT THE HORN, ST ALBANS, ALL THE WAY BACK IN 2006. 'ABANDON SHIP' IS ONE OF MY FAVOURITE SONGS ON THE ALBUM AND I DON'T SEE THAT CHANGING ANY TIME SOON, BUT AREN'T YOU BORED OF PLAYING THE SAME SONG OVER AND OVER AGAIN? *Sam Hames, St Albans*

Frank: "Not as bored as I am of doing your mum over and over again."

GINGER BOLLOCKS, IF YOU CAN, PLEASE TELL US THREE GOOD THINGS ABOUT HAVING AN ORANGE BONCE?

Ben Crudgington, London

Frank: "Give me his number. I'm going to call him right now."

Stu: "Maybe he is getting bullied and wants three comebacks."

Frank: "In America they love it, I'm like a god."

Stu: "To be fair mate, I don't get that. I like redhead chicks but Richie Cunningham never did it for me. More a fan of the Fonz."

Frank: "Did you ever see the Fonz getting laid?"

Lags: "No, but you knew he did. It was Happy Days, they couldn't show it."

LEE, YOU ALWAYS LOOK A BIT UNHAPPY / BORED / MISERABLE IN PHOTOSHOOTS / VIDEOS. DO YOU ENJOY BEING IN THE BAND? *Bartholomew, Basingstoke*

Lee Barratt (drums): "Yeah I love it."

Frank Carter (vocals): "Not as much as he loves being in your mum"

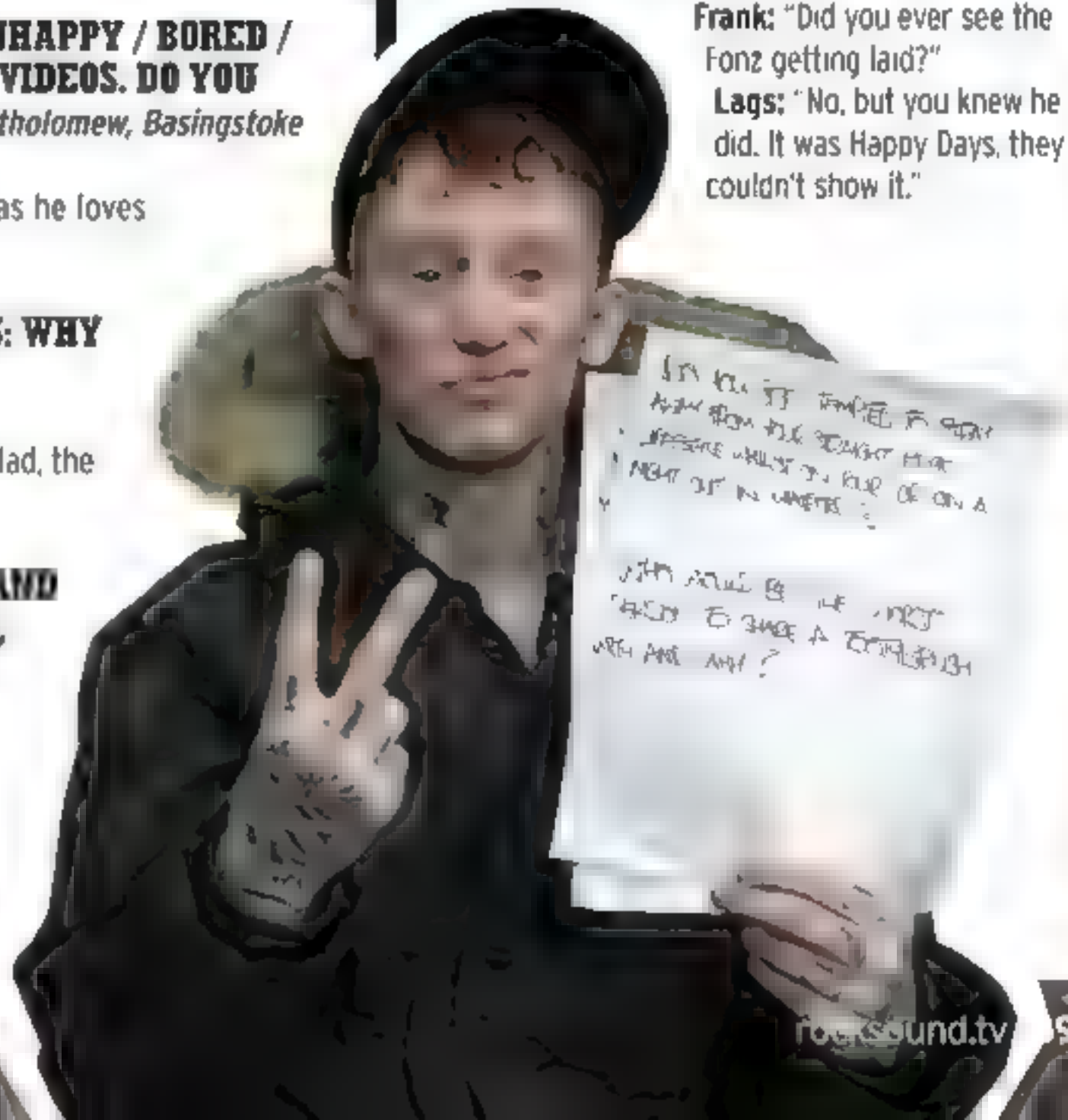
HEY, I'VE GOT A QUESTION FOR GALLOW: WHY DO YOU SUCK SO MUCH?

Nat Humphries, North Wales

Frank: "Because you are a c**t. I learnt from your dad, the master of suckers. Two down, bring 'em on."

AT THE WARPED TOUR SHOW IN MARYLAND AT THE MERRIWEATHER POST PAVILION, DID LEE REALLY HAVE TO TAKE A SHIT OR DID YOU GUYS JUST NOT WANT TO PLAY ANYMORE BECAUSE THE CROWD SUCKED? *Jessica Jackson, Vancouver, USA*

Stu Gili-Ross (bass): "I think that was actually because Lags [Laurent Barnard, guitar] shit himself onstage"





"The Plight ended up naked onstage trying to play our guitars with their dicks."

It was quite an initiation." Frank Carter

WHAT ANNOYS YOU MOST ABOUT THE MUSIC INDUSTRY?

Lawrence, Kent
Stu: "C**ts like you and photographers."

Frank: Having to talk to fans."

Lags: "Having people try to convince you certain ideas are good when they clearly are not. Like letting fans ask you questions."

Stu: "Nothing in school prepares you for this industry either, I reckon they should have a GCSE module for every kid who smokes pot, has no friends, or likes to fight. Stick them on a bus for a term and teach them the ropes. Might work better as a BTEC or NVQ."

Lags: "There is no other job where you go to a business meeting and there will be alcohol everywhere."

WHEN ON THE ROAD, WHAT DO YOU GUYS DO TO RELIEVE STRESS?

Keith Walsh, Cork, Ireland

Stu: "I will save Lee saying this. Wank."

Lee: "I never masturbate on tour."

HOW DID YOU BOYS MEET AND GO ON TO FORM GALLOWES?

Gabriela Santibanez, Texas, USA

Stu: "I was in the pub one night wearing a band's shirt and Lags comes up and asks me if I like Drowningman. I say yeah and he asks me if I want to be in a band. I was gutted as they practised in Slough and I had just lost my license."

Frank: "I remember Lags texting me to say he asked you to be in the band. I was gutted."

FRANK, DO YOU GET TEMPTED TO STRAY AWAY FROM YOUR STRAIGHT EDGE LIFESTYLE WHILST ON TOUR OR ON A NIGHT OUT IN WATFORD?

Philip, Birmingham

Lags: "None of us go on a night out in Watford."

Frank: "The only time I have been out in Watford is

to egg people's houses. I don't get tempted at all because I have three on-hand examples of why I should stay straight edge."

Stu: "If Frank and Steph [Carter, guitar] broke edge there would be far less beer, so I'm pretty relieved."

ON THE TASTE OF CHAOS TOUR IN AUSTRALIA, I REMEMBER YOU WERE TAKING THE PISS OUT OF A GIRL IN A SESAME STREET SHIRT MID-SET 'COS SHE WAS SAYING SHIT ABOUT YOUR BAND. WHO'S BEEN THE WORST HECKLER IN AN AUDIENCE YOU CAN REMEMBER?

Shelley McShelley, Australia

Stu: "Lewis from The Plight is the worst heckler ever. His best cuss is, 'Your mum is your dad'."

Frank: "Can we go back to that name for a second?"

Stu: "Maybe she's given birth to Frankie McFrankenstein. [Silence] Mary Shelley's Frankenstein? Oh whatever, you illiterate fucks."

Frank: "Anyway, when Lewis does not get a rise from me with that cuss he just gets naked. The first tour Steph joined us, three dudes from The Plight ended up naked onstage trying to play our guitars with their dicks. It was quite an initiation."

WHAT HAVE BEEN THE BEST AND WORST EXPERIENCES IN YOUR CAREER SO FAR?

Adam Baxter, Carlisle, Scotland

Stu: "The best for me was playing Reading and getting signed for a shitload of money. Finishing Warped Tour was a big low for me."

Frank: "Yeah you cried."

Stu: "We were on Warped Tour for two months, and so you go from having great times every day to then not

seeing them at all. Loads of people were crying. Poison The Well were fucking crying too. Everyone was in tears."

Frank: "He was crying because he knew that the next day he was going to wake up and there wouldn't be a crate of free beer waiting for him on the bus."

Stu: "Yeah, that was a low, but Reading was nuts - playing that was amazing, and we got to meet Iron Maiden."

Steph: "That was Download mate."

Stu: "No. I got to meet them at Reading as Bruce flew in just to look at my bass. Fact."

The album 'Orchestra Of Wolves' is out now on Black Envelope / Warner Bros; expect Gallowes' delayed 'Live At The 100 Club' album / DVD to drop soon.

www.gallows.co.uk





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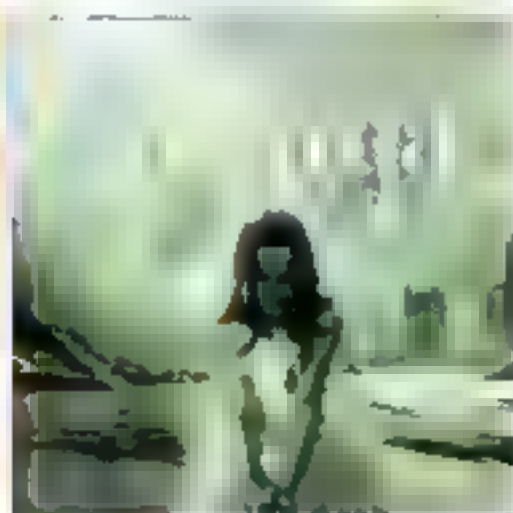
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TOM DELONGE

ANGELS & AIRWAVES

INTERVIEW: Rachel Kellehar / PHOTOS: Nigel Crane

GROWING UP IN 80S CALIFORNIA, DID YOU HAVE A HAPPY CHILDHOOD? "I grew up in the suburbs of San Diego, California so I'm a full-blooded southern Californian through and through. My mom had different types of administrative jobs and my dad worked for an energy distributor and an oil company. My parents got divorced though when I was in high school, so I was from a pretty broken family for most of my life like a lot of children."

WAS PLAYING MUSIC AN ESCAPE FROM THAT? "I started playing guitar in seventh grade so I would have been about 11 or 12 years old. I also started skateboarding at exactly the same time. That was definitely my escape until I got kicked out of high school."

YOU WERE EXPELLED FROM SCHOOL? WHAT DID YOU DO? "Well, I was quite drunk with a bunch of friends and my school had a really strict policy on drinking at that time, plus I was already in a lot of trouble with administration for being a bit of a wild kid."

WHAT DID YOUR PARENTS SAY?

"They told me I couldn't play music anymore and that was pretty harsh, although I know getting kicked out of school wasn't just a little thing. I had to play music in secret without them knowing, and for a long time I wasn't allowed to go anywhere where there weren't adults. It was crazy! It really messed up my life for a solid year."

Tom DeLonge reckons he might just save the music industry. Not bad for a skater who got kicked out of school for getting pissed...

WELCOME TO MY WORLD

DID YOU HAVE TO TRANSFER TO ANOTHER

SCHOOL? "Yeah, and that's where I started hanging out with a different group of skateboarders. One of them was dating a girl, and she was the sister of Mark Hoppus, so that's how Blink started. If I hadn't got kicked out of school, Blink-182 wouldn't have existed."

SO YOU WERE STILL IN SCHOOL WHEN YOU STARTED BLINK-182. WERE YOU STILL PLAYING IN SECRET THEN?

"No it was okay. I was at the end of my junior year and I was going into my senior summer. I was free to do whatever I wanted to: play punk rock songs about girls and a lot of things which were in *really* bad taste - triple-X-rated pop-punk songs. Next thing you know people are actually watching us because they thought we were funny."

IT WAS ABOUT SEVEN YEARS BEFORE YOU REALLY BROKE INTO THE MAINSTREAM THOUGH WASN'T IT? DURING THAT TIME, WHAT WAS THE WORST JOB YOU TOOK TO MAKE ENDS MEET?

"I delivered concrete and piping. That was really bad. I remember punching out the window of this diesel truck I drove and shattering glass everywhere because I hated my life. Maybe that's what pushed me so hard to play music and get better at it. We [Blink-182] would have to tour on weekends because I had a full-time job. We had no money, barely enough to get to the next city. We struggled long and hard."

WERE YOUR FAMILY SUPPORTIVE OF YOUR DESIRE TO BE IN A BAND?

"My mom just wanted me to be happy, so she was definitely into it. My dad wasn't, he thought that it was all a big craze. I think he started changing his tune once I brought him a Gold record and bought myself a nice house."

YOU'RE A STRONGLY ACTIVE MEMBER OF THE DEMOCRAT PARTY. WAS POLITICS SOMETHING YOU WERE CONSIDERING SERIOUSLY AS A CAREER OPTION?

"Yeah I actually was. It's interesting because [in 04] I was an avid supporter of John Kerry, who was trying to beat President Bush at the time. I wanted to help his campaign so I went along for the whole ride. It was really invigorating to see people who believe in something so strongly that they travelled, spoke to people and gathered large crowds of people together because they wanted to change the world. That really resonated with me. When Blink broke up that's really when I applied all that stuff that I was feeling to my new band Angels & Airwaves. That's really when things started sparking in a different way."

WHO ARE YOU BACKING IN THE CURRENT RACE TO BECOME THE NEW DEMOCRATIC PRESIDENTIAL CANDIDATE?

"Barack Obama. I haven't talked about it much, but I've always thought he's a great choice. There are a lot of Republicans and a lot of strategic analysts who thought that Hillary Clinton was going to win it, but it's not really looking that way. If Obama wins it's going to be a really exciting time for the country."

DIDN'T YOUR OLDER BROTHER SERVE IN IRAQ?

"Yeah he sure did. He was involved in the first kind of secret missions in the war before we all really knew that the war had started. When you have a family member serving in a war that you can't really justify in your mind, you start to realise how fucked up the world is. I think a lot of Americans felt that way, that's why so many people around America were really getting involved in politics and trying to change this country."

WORD HAS IT THAT YOU HAVE A PLAN TO CHANGE THE MUSIC INDUSTRY FOREVER...

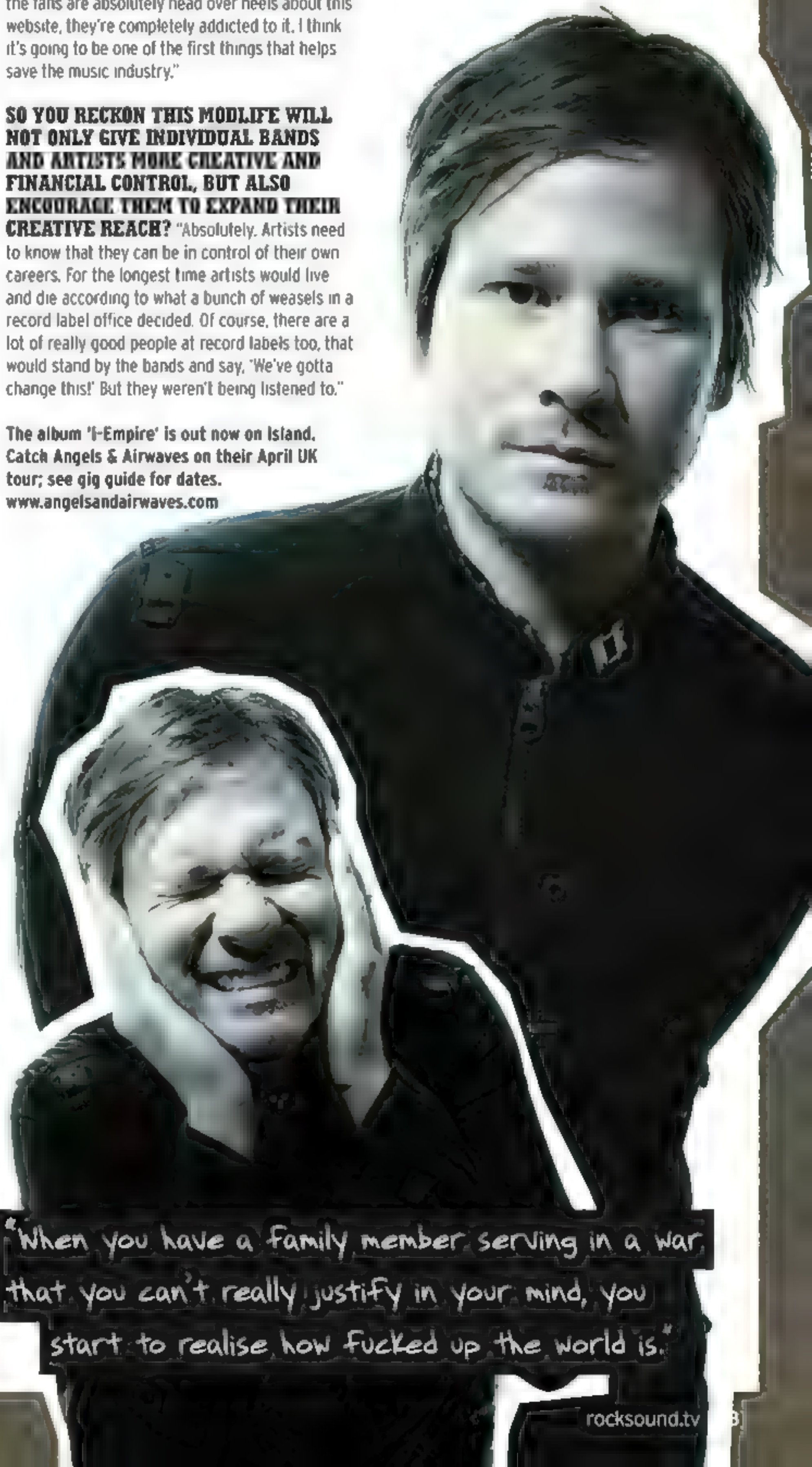
"We created an operating system called Modlife, which Angels & Airwaves launched in Las Vegas in November. It's a collection of all the different technologies that exist on the internet, which give a band the ability to communicate their art digitally in many dif-

ferent ways, plus giving the band a way to charge people for all these different services. It's been extremely revolutionary with Angels & Airwaves, the fans are absolutely head over heels about this website, they're completely addicted to it. I think it's going to be one of the first things that helps save the music industry."

SO YOU RECKON THIS MODLIFE WILL NOT ONLY GIVE INDIVIDUAL BANDS AND ARTISTS MORE CREATIVE AND FINANCIAL CONTROL, BUT ALSO ENCOURAGE THEM TO EXPAND THEIR CREATIVE REACH?

"Absolutely. Artists need to know that they can be in control of their own careers. For the longest time artists would live and die according to what a bunch of weasels in a record label office decided. Of course, there are a lot of really good people at record labels too, that would stand by the bands and say, 'We've gotta change this!' But they weren't being listened to."

The album 'i-Empire' is out now on Island. Catch Angels & Airwaves on their April UK tour; see gig guide for dates.
www.angelsandairwaves.com



"When you have a family member serving in a war that you can't really justify in your mind, you start to realise how fucked up the world is."

ON THE RECORD

65DAYSOFSTATIC

ROCK SOUND gets some sonic recommendations from Sheffield experimental types 65daysofstatic...

INTERVIEW: Darren Sadler / PHOTO: Steve Gullick



L-R Simon Wright, Joe Shrewsbury, Rob Jones, Paul Wolinski

PAUL WOLINSKI
(GUITAR, PIANO, EFFECTS)
NEW ORDER
'SUBSTANCE'

NEW
ORDER
—
SUBSTANCE
1987

I think I was seven years old when I got a copy of this on cassette, and I listened to it every single day forever. Some of the best pop songs of all time, bleeding electronics and guitars together decades before anyone else was doing it, and pushing what people accepted as dance / rock music into brand new places. Two minutes 10 seconds into 'Confusion' there are six distorted guitar stabs which sound as good as Shallice's production and made me want to make music. For real. I'd keep rewinding that part of the song over and over. That's followed by some pretty awful slap bass, but, y'know, it's New Order, they can do what the fuck they want. Also, 'Blue Monday' is on there. And 'Temptation'. And I don't think I need to explain myself any more. One of the most important collections of songs ever.

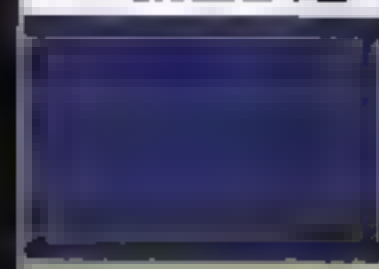
JOE SHREWSBURY
(GUITAR)
TOM WAITS
'RAIN DOGS'



Somewhere in my head exists a map written on dry and crumbling paper in squid ink that charts roughly the fragile links between all the great music I've had the joy to put in my ears. The main roads and parks are made up of less inchoate and tumultuous listening experiences, but the alleys and backroads, the railway sidings, almost exclusively echo to the heartfelt growl of Waits. When and where 'Rain Dogs' was made seems irrelevant, as it contains its own rare and singular mythology, and seems broadcast from both the distant past and some alternate, as yet unimagined future. Waits' music has that ability I envy: to transport the mind wholly and unreservedly to another place and another time. To the sister world he presumably lives in, and I am grateful to have glimpsed it, even if I can only visit.

ROB JONES (DRUMS)
EARTH
'EARTH 2: SPECIAL LOW-FREQUENCY VERSION'

earth2



One of my closest friends and all-round music guru, Jimmy, gave me this album on the advice that I go home and find a pair of massive 70s headphones with a spring coil lead, a valve amp, and a room that's darker than the bottom of a well. I obeyed. This album was the beginning of a love and fascination that I maintain for this band. It taught me how music can be subtle. That one note can contain a plethora of tones and shades. That each chord should be savoured and adored. This is music that doesn't rely on smoke and mirrors. Just two guys with guitars amps cranked to fuck to create a sound so enormous and warm and inviting you want to become wrapped up in it. For fans of music that's more important than headlines and more interesting than haircuts.

SIMON WRIGHT (BASS)
JOHN CARPENTER
'STEALTH BOMBER OST'



John Carpenter is basically one of the original pioneers of electronic music. Stuff like Halloween, Escape From New York and Assault On Precinct 13 are so bleak and streamlined. It's like the birthplace of any idea Nine Inch Nails or in fact any industrial band have ever had. Stealth Bomber is one of his abandoned films and it's almost impossible to get hold of the soundtrack because I don't think it was ever properly finished. It's amazing though. Loads of 80s analogue synths, and I guess he was starting to mess with samplers too because there's this really weird sample of military-style snares looping during 'Act III - The Ticking Clock'. It was hearing stuff like this, on bootleg cassettes, making you feel like it was music that you were never supposed to hear, that made me realise how powerful a tool music could be. I think it's vital to cultivate that in an age where you can Wikipedia and You Tube an exhaustive list of secrets and dull truth. It remains lost.

The EP 'The Distant And Mechanised Glow Of Eastern European Dance Parties' is out on April 07 on Monotreme. Catch 65daysofstatic on their April UK tour; see gig guide for dates. www.65daysofstatic.com

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INSOFAR



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MON 31ST LIVERPOOL ACADEMY

APRIL 2008

WED 2ND NEWCASTLE ACADEMY
THUR 3RD YORK FIBBERS
FRI 4TH CAMBRIDGE BARFLY
SAT 5TH BRIGHTON BARFLY
MON 7TH SOUTHAMPTON JOINERS
TUE 8TH GLOUCESTER ARTS CENTRE
WED 9TH LONDON CAMDEN UNDERWORLD
THUR 10TH OXFORD ACADEMY

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★ NEW BEGINNINGS OF OLD STORIES ★

RELEASED APRIL 7TH 2008

FEBRUARY

(PRE-TOUR LAUNCH PARTY!!!)
22 - CHELTENHAM, 2 PIGS
29 - LEEDS, FENTON

MARCH

01 - EDINBURGH, BANNERMAN'S
02 - GLASGOW, BARFLY
05 - PORTSMOUTH, CELLAR BAR
07 - BRISTOL, JUNCTION
08 - SWINDON, FURNACE
09 - CARDIFF, BARFLY
13 - LEICESTER, CHARLOTTE
14 - BLACKBURN, NORTH BAR
15 - BELFAST, PAVILLION BAR
16 - LMAVADY, FLOS BAR
20 - OXFORD, JERICO TAVERN
21 - BOURNEMOUTH, GANDER
22 - NORTHAMPTON, RACEHORSE
23 - YORK, FIBBERS
24 - NEWCASTLE, TRILLIANS
27 - SOUTHAMPTON, JOINERS
28 - MILTON KEYNES, THE PITZ
29 - LONDON, BAR MONSTA
30 - BRIGHTON, FREEBUTT

APRIL

03 - EXETER, CAVERN
04 - BANBURY, NEW FLYER
05 - SOUTHBEND, EVOLUTION
06 - MANCHESTER, RETRO BAR
11 - WORCESTER, MARRS BAR
12 - HUDDERSFIELD, THE PARISH
13 - BIRMINGHAM, BAR ACADEMY
17 - NOTTINGHAM, JUNCTION 7
18 - STOKE, THE GLEBE
19 - GLOUCESTER, GUILDHALL
25 - CAMBRIDGE, CELLAR BAR 8
26 - STAINES, IGUANA BAR

MAY

02 - SHEFFIELD, CASBAH
03 - LIVERPOOL, ACADEMY IN THE UK
04 - BIRMINGHAM, ACADEMY IN THE UK
05 - MYFEST, WEALD AIRFIELD
08 - NORWICH, WATERFRONT
24 - LINCOLN, BIVOUAC
30 - WEYMOUTH, QUEENS HOTEL
31 - WESTON, HOBBITS

AUGUST

07-10th - REBELLION FESTIVAL
23 - BRISTOL, ACADEMY
24 - NEWCASTLE, ACADEMY



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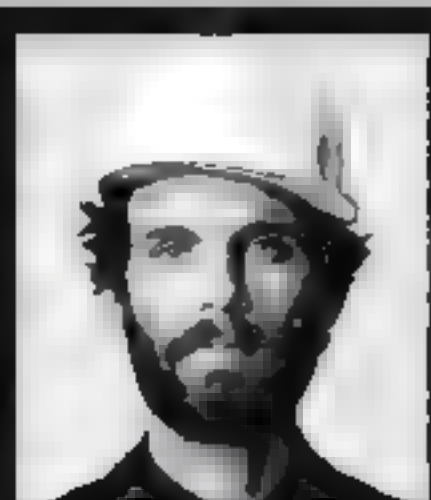
GRAND DESIGNS

JON BEASLEY

ACTS WORKED FOR:

Genghis Tron,
Devendra Banhart,
90 Day Men,
Parish School,
The Ponys,
CocoRosie,

Chin Up Chin Up, Hecuba, Matteah
Bain, and many more...



Defying the doom and gloom caused by the digital age, Jon Beasley reckons there's a strong future ahead for album art... **INTERVIEW: Darren Taylor**

Not to be confused with Baroness' John Baizley, California-based artist and musician Jon Beasley is the man responsible for many a fine piece of artwork. Most of you may know him through his stunning designs for Genghis Tron's latest and previous records. Completely self-taught in the art of design, he's exhibited paintings, videos and sculptures worldwide and started his design career doing the artwork for 90 Day Men's 'To Everybody' album. When not working on art he plays in a band called Hecuba.

WHAT ELEMENTS DO YOU BELIEVE ARE NECESSARY FOR GOOD / STRIKING DESIGN WHEN IT COMES TO RECORD SLEEVES OR POSTERS?

"There are none. I do something - hopefully radically - different every single time so there is no single element that I rely on other than a good, strong idea. A good, strong idea is the only thing that ever works - and sometimes it doesn't. The most important thing to me, however, is to serve the music and hopefully take it to a place that broadens and expands the world of that record."

WHAT ALBUM ARTWORK / POSTER DESIGNS DO YOU FIND INSPIRING?

Right now I am fascinated by the purity of covers like Simon & Garfunkel's 'Bookends' by Richard Avedon, or the stunning photos that Robert Mapplethorpe took for Patti Smith's early covers. I am currently working with an amazing photographer, Lauren Dukoff, exploring these types of images. In terms of painting and print design, the artist Martin Kippenberger's print designs (posters, books, invitations) are extraordinary, and I've always liked the approach to design and life of Stefan Sagmeister."

ARE THERE ANY MUSICIANS WITH WHOM YOU WOULD LIKE TO WORK / COLLABORATE?

"Tons. I am enjoying working with the artists that I am working with currently, but one thing that I haven't yet done is a job for someone like Justin Timberlake. I'd love to try that out."

HOW DO YOU COME UP WITH IDEAS FOR YOUR WORK? WHAT TRIGGERS YOU CREATIVELY?

"I listen to the record. I also do a lot of visual research and go through many rounds of different ideas before finding one that works."

DO YOU THINK THAT ALBUM ARTWORK IS AS IMPORTANT AS IT USED TO BE NOW THE INTERNET HAS MADE MUSIC SO EASILY ACCESSIBLE? "More important. I think that it can especially add value and new layers to music that people will always want no matter how many free MP3s you can download. I think that we are at the end of the giddiness of free music and people are going to demand the artwork with it in high quality so that they can experience something like the joy of getting a record and listening to it for the first time while looking at the artwork. People won't be satisfied anymore with 100 pixel images and digital artwork in high quality with downloaded music will be the norm. Also, it still makes buying an actual LP more special."

HAVE YOU NOT SEEN A DROP IN WORK DUE TO FILE-SHARING AND LEGAL DOWNLOAD SERVICES LIKE ITUNES? "No, not at all. In fact, the opposite. Right now I am working on five specialty remix 12-inches for Genghis Tron and my own band is releasing our record on vinyl and digital only because it sounds good and looks good. People are embracing the 12-inch again and the packaging and artwork has a lot to do with that."

HOW DID YOU COME UP WITH THE CONCEPT FOR GENGHIS TRON'S 'DEAD MOUNTAIN MOUTH' AND 'BOARD UP THE HOUSE'?

"While listening to 'Dead Mountain Mouth' I had the image of a house burning, and the title of the record gave me the mountain. I put the two together and went through many variations and mediums until I realised that it had to be a real house burning. I couldn't burn down a real house, so I decided to build a scale model and burn it. During the research of how to do this, something about the futurist / utopian geodesic dome structure burning made a lot of sense with the apocalyptic tone of their record. It was no easy task, but I ended up with a fully furnished scale model of the dome that we then went to the mountains and burned. Great project. As far as 'Board Up The House' goes, GT had specifically expressed a desire for lots and lots of colour, so I started experimenting with ways to make a colour explosion. I built a spinning device with wooden panels attached to it, spun it and threw paint at it and eventually got the explosion I was looking for."

HAVE YOU TURNED DOWN ANY ACTS, AND IF SO ON WHAT GROUNDS? "Yes. I put all my energies into one project at a time and I have to find it exciting. Sometimes there's no time, and sometimes I'm just not totally feeling it."

YOU WORK WITH SO MANY DIFFERENT MEDIUMS. WHICH IS YOUR PREFERRED APPROACH AND WHY? "For me the medium is dictated by the idea. I am an idea-driven designer and try not to have any preference of material or technique. Whatever serves the design."

WHAT ADVICE WOULD YOU GIVE TO YOUNG DESIGNERS AND PHOTOGRAPHERS WHO WANT TO GET INTO PHOTOGRAPHY AND DESIGN WITHIN THE MUSIC INDUSTRY?

"The oldest cliché out there holds true for me: 'Do what you love'."

IF YOU COULD REDESIGN ANY ONE CLASSIC ALBUM'S COVER, WHAT WOULD IT BE?

"I had to think about this one but I'd love a stab at 'Tusk' by Fleetwood Mac. It's a crazy record and I have no idea what I would do."

www.oskdesign.com

www.hecubahecuba.com

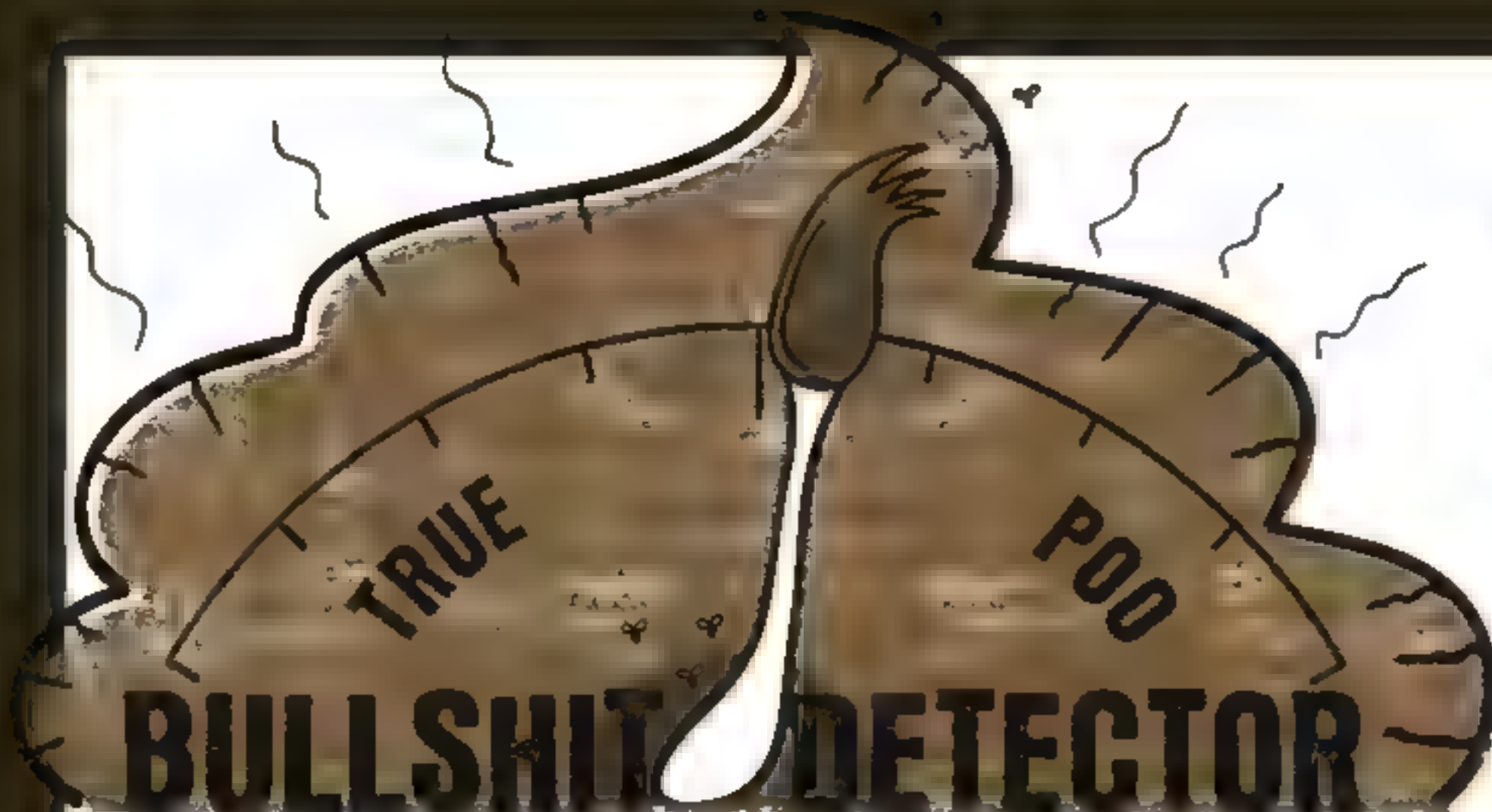
Read more from this interview at

www.rocksound.tv





JAMIE LENMAN



Think you know your favourite rock stars?
Prove it! Not all these answers are true –
can your bullshit detector identify the lies?

HAVE YOU EVER OWNED A TEDDY, AND IF SO WHAT IS / WAS IT CALLED?

"Actually he was like a teddy dog – called Bingo – given to me by my auntie Sheila who was a Christian missionary. She used to visit prisoners and teach them how to make things like wicker baskets and stone pipe hats. One of the prisoners made a dog toy in one of these rehabilitation classes and gave it to her. But it didn't have any hind legs – it was like a dog slug with two legs at the front and it was really scary. Great. Most people throw rubbish in the bin – she gave it to her baby nephew."

AS A CHILD, WHAT DID YOU WANT TO BE WHEN YOU GREW UP?

"I always wanted to be a chef because when I read the Teenage Mutant Ninja Turtles comics, originally I wanted to be a ninja, but then I realised I couldn't do it unless I moved to Osaka, Japan. Plus ninjas have to hold their breath underwater for two minutes, which I could never have managed. So I thought, 'What's like the opposite of a ninja? Ninjas are all in black, chefs all in white – even down to that hat that elongates the head to fool snipers in case they try and take a shot off the top of the brain sack'. So that was the idea, not because of a love of food; I just felt rejected by the ninja culture and that was my way of rebelling."

WHAT'S YOUR MOST HIDEOUS CHAT-UP LINE?

"My standard chat-up line, especially in the old days as I was quite a shy lad, was, 'Hi there, do you want to come beat up some old people with me?' And I'm telling you it worked a charm on at least a couple of occasions. I can provide you with references, phone numbers, even photographs of the ladies in question."

HAVE YOU EVER BEEN ARRESTED?

"I was nearly arrested once because my friend Vincent and I got very bored when we were smaller and decided to paint his face entirely black and my face entirely purple. I think we were stripped to the waste as well. Then we decided to walk to my friend Neil's house, which was several miles away, and press our faces into the patio in front of his bedroom window so he could see when he got up in the morning that we'd been there."

"Most people throw rubbish in the bin – my auntie gave it to her baby nephew."

WHAT'S THE MOST LUDICROUS THING YOU GUYS HAVE EVER REQUESTED ON A RIDER?

"At one point we did ask for a photo of Bruce Lee at every venue – for nothing else but to sell the frames on later. The idea was that as we go around the country there's access to a myriad of car boot sales, and let me tell you, [shouts to his band mates in the van] 'Haven't we been to some fucking good boot sales on tour?!' [Band mates: 'Yeah!']. So yeah, we were gonna flog them later, but I don't think anyone complied with the Bruce Lee photo request."

WHAT'S THE BEST FILM YOU'VE EVER SEEN?

"It's gotta be *Stitch!*, a direct-to-video sequel to *Lilo & Stitch* the Disney film. The reason I like it quite so much is because it's like a Disney film, but even worse drawn, without even as good a script."

This was about 4am – and we didn't really drink, we were just fucking bored. On the way home we were stopped by the police and they were like [puts on rudeboy accent], 'What you boys been doin'?' and we were like [puts on ruder accent], 'Nuffin, we're just haffin' a walk'. It was at this point that we remembered that his face was entirely black and mine entirely purple from lipstick I had because I used to be a goth. Because we hadn't been drinking and weren't doing anything they let us go. But we had an idea to arrange for two friends the next day to go to the police station and report that they'd been raped by a man with an entirely black face and a man with an entirely purple face, and then those policemen would have felt terrible that they didn't pick us up. But we never went that far."

The album *'In Nothing We Trust'* is out now on Hideous Records. Catch Reuben on their April UK tour; see gig guide for dates.

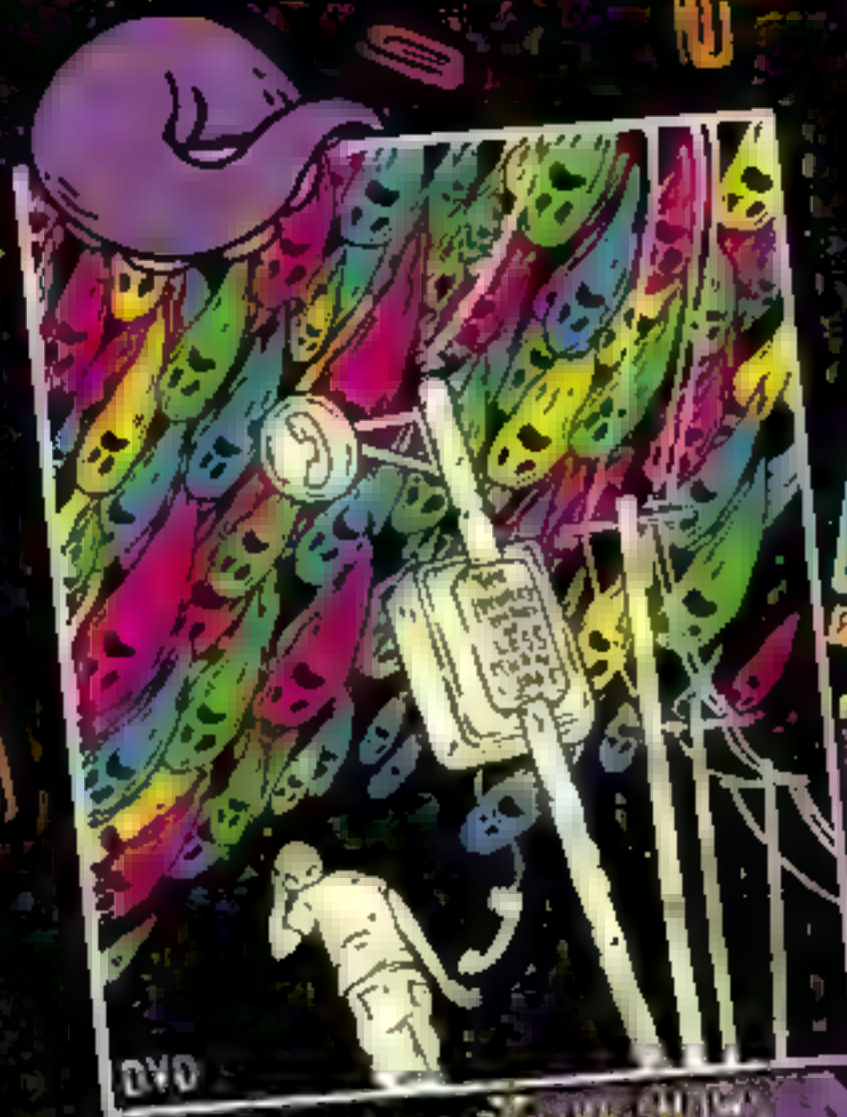
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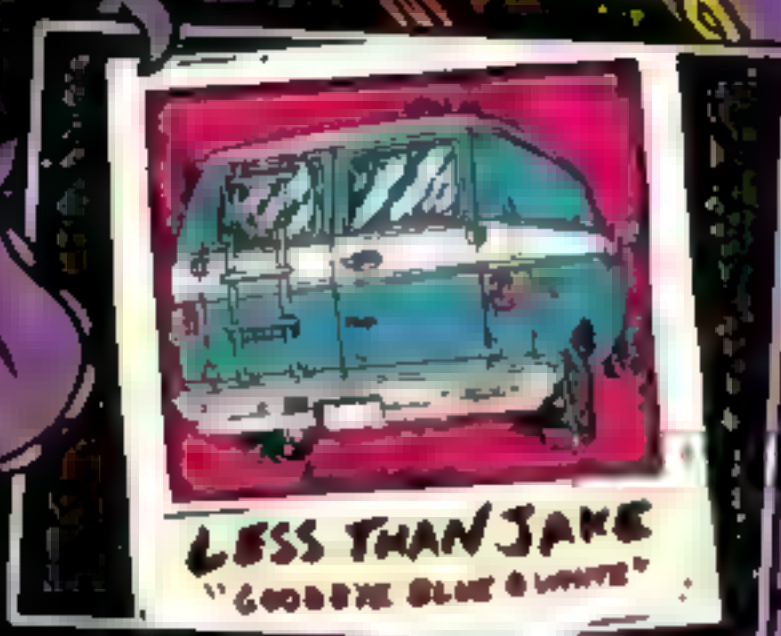
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CHRIS T-T CAPITAL

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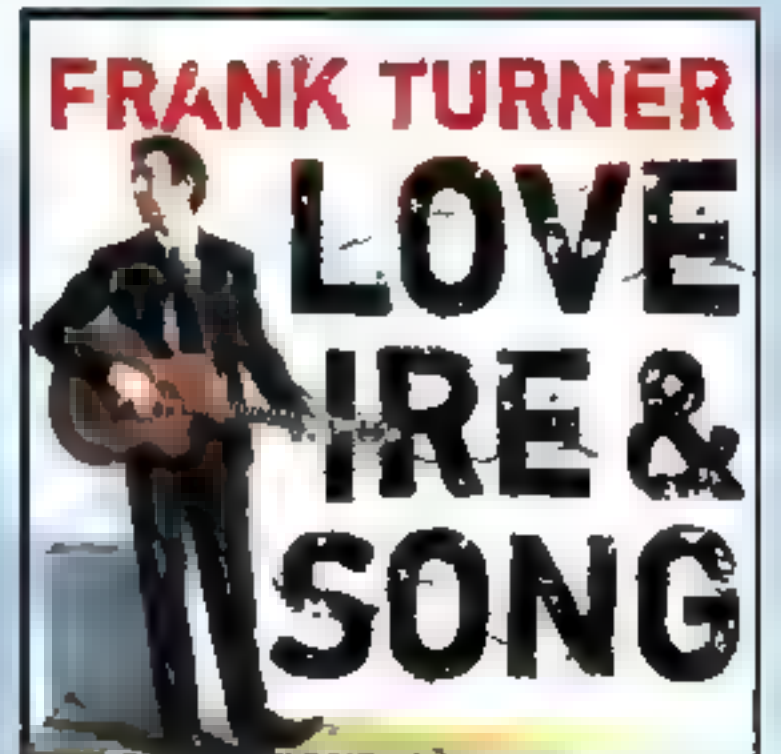
"RICHLIY LAYERED, BOTH MUSICALLY AND LYRICALLY... LIKE KEROUAC, CHRIS T-T UNDERSTANDS WHAT IS SUBVERSIVE ABOUT LOVE. WE SHOULD CHERISH SUCH POETS" **PLAN B MAGAZINE**

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REVOLUTIONARIES AT THE GATES

ROCK SOUND's
guide to the

bands that we just couldn't live without...



TOMAS
LINDBERG

ROOTS

The origins of ATG date back to the late 1980s, when teenage death metal fanatic and zine publisher Tomas Lindberg fronted a band called Grotesque, which also included guitarists Kristian Wåhlin and Alf Svensson. When the band split up in 1990 after a pair of demos and an EP, Lindberg and Svensson recruited Erlandsson and the Björler brothers for what would become At The Gates. (Wåhlin would go on to pursue a career in graphic design under the pseudonym Necroford, creating album artwork for the likes of Dismember, Emperor and Dissection before resurfacing musically in 95 with goth squad Diabolique and rejoining Lindberg in The Great Deceiver in 99.)

"Grotesque was pretty much the first death metal band in Gothenburg," Anders explains. "Tomas was just one year older than us, but he was the driving force behind the scene."



BOLT THROWER

CONTEMPORARIES

Pretty much the Justice League of Swedish death metal: Entombed, Carnage, Dismember, Dissection, Unleashed, Grave, In Flames, Seance and so on - alongside English Earache stalwarts Carcass, Napalm Death, and Bolt Thrower.



THE BLACK DAHLIA MURDER

INFLUENCED

It seems like you can't chuck a 'Slaughter Of The Soul' reissue across a room these days without hitting one of ATG's devotees right between the twin guitars. American metalheads Killswitch Engage, Darkest Hour and The Black Dahlia Murder are among the band's proudest and most prominent disciples.

"At The Gates had a tremendous impact," says Killswitch guitarist Adam Dutkiewicz. "They kind of pioneered that whole harmonic-minor metal thing [with] well thought-out chord progressions and cool harmonies. Along with Tomas' vocals, it was something that was really fresh at that time. It really affected the way I saw metal from there on out."

DID YOU KNOW?

ATG drummer Adrian Erlandsson - later of Cradle Of Filth among many other bands - is the older brother of Arch Enemy drummer Daniel Erlandsson.



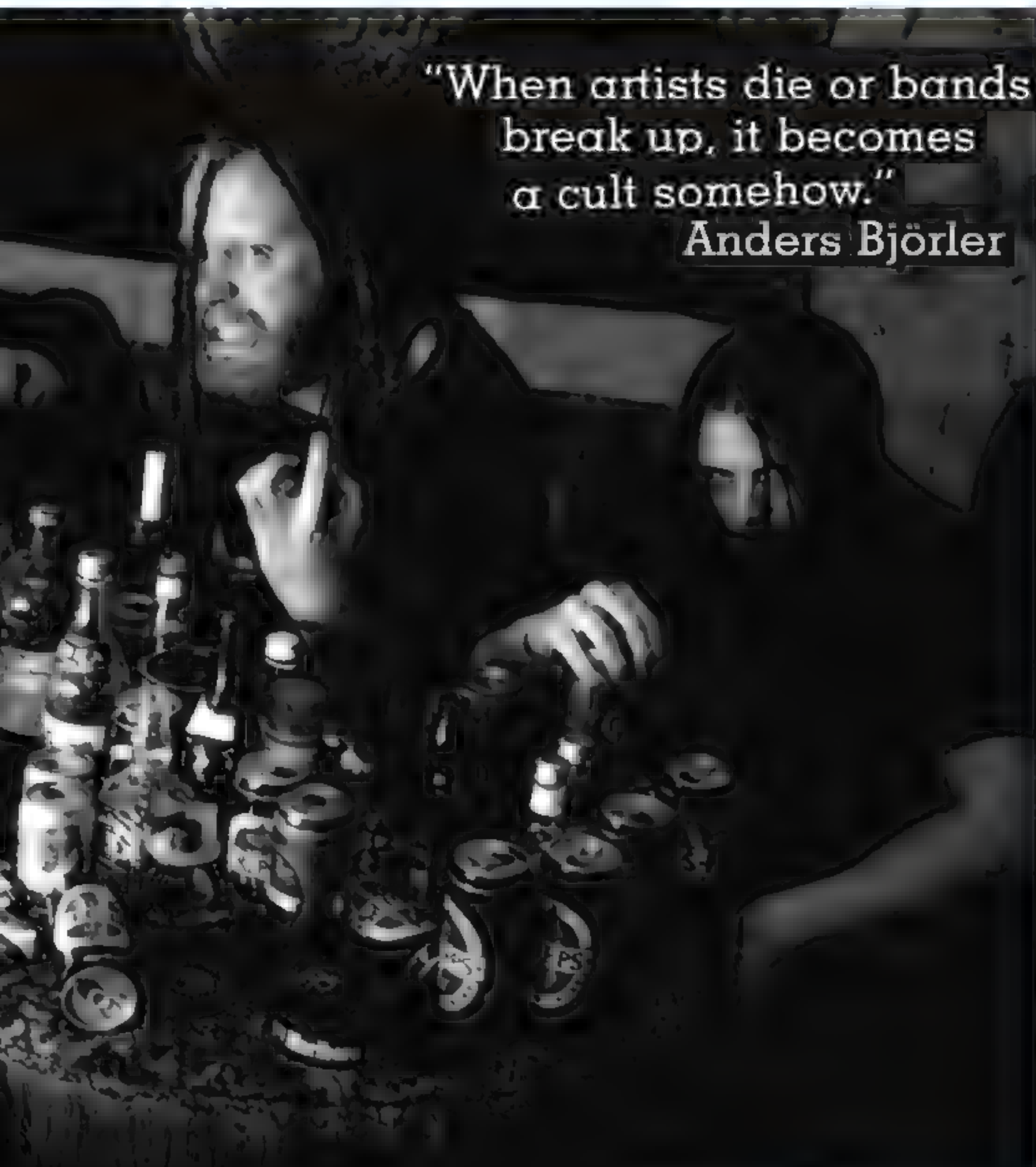
ADAM
DUTKIEWICZ

Their creative career may have lasted for just six years, but the nasty scar Swedish melodic death legends At The Gates left on the metal landscape is indelible. Formed in 1990 by vocalist Tomas Lindberg and guitarist Alf Svensson - both ex-members of short-lived Gothenburg death OGs Grotesque - the band's line-up was solidified by drummer Adrian Erlandsson and then-17-year-old twin brothers Anders and Jonas Björler, who played guitar and bass respectively. ATG quickly emerged as Gothenburg's answer to Stockholm's burgeoning death scene, which was led by the likes of Entombed, Dismember, and Unleashed. "We started off as any kind of punk garage band, traveling 10 hours to a gig that didn't pay us and things like that," Jonas recalls. "We did that for three or four years and it was kinda hard. Every band goes through that stuff, I guess, but for us it seemed worse somehow." While slugging it out on low-rent Euro tours with the likes of West Yorkshire doomriders My Dying Bride, Suffolk black metal upstarts Cradle Of Filth and Swedish death dealers Seance, At The Gates recorded one EP (91's 'Gardens Of Grief') and two proper full-lengths (92's 'The Red In The Sky Is Ours' and 93's 'With Fear I Kiss The Burning Darkness'), before Svensson split and was replaced by House Of Usher guitarist Martin Larsson. With Anders assuming the brunt of the songwriting duties, ATG recorded a hybrid studio / live collection, 'Terminal Spirit Disease', in 94, before signing with Earache Records and unleashing what would become their undisputed blasterpiece.

On November 14, 1995, 'Slaughter Of The Soul' became a musical, cultural, and commercial reality. Scoring four-out-of-five ratings in both of the major UK metal mags of the day, 'Slaughter...' was an instant hit. "Not since Slayer's 'Reign In Blood' has such a massive and unrelenting thrash attack been unleashed upon the world," Insision bassist Daniel Ekeröth wrote of 'Slaughter...' in his cultural history book / memoir, Swedish Death Metal. "Though the structures were basically thrash metal, the death metal sound and Tomas' screams made it into something new and fresh... At The Gates' riffs are brutal, simple and catchy at the same time, and everything is so tight that you almost lose your breath." Less than a year after 'Slaughter Of The Soul' hit the shelves, ATG went tits-up. "Musical disagreements were definitely a part of the split-up," Lindberg says in Swedish Death

"When artists die or bands break up, it becomes a cult somehow."

Anders Björler



Bullying the photographer into clearing up

Metal, "but that could easily have been solved if we hadn't been so young and immature. All of us were too stubborn, and we were exhausted from endless touring. There was also a lot of pressure on Anders to come up with riffs to match those of 'Slaughter Of The Soul'. In the end, it was impossible to continue."

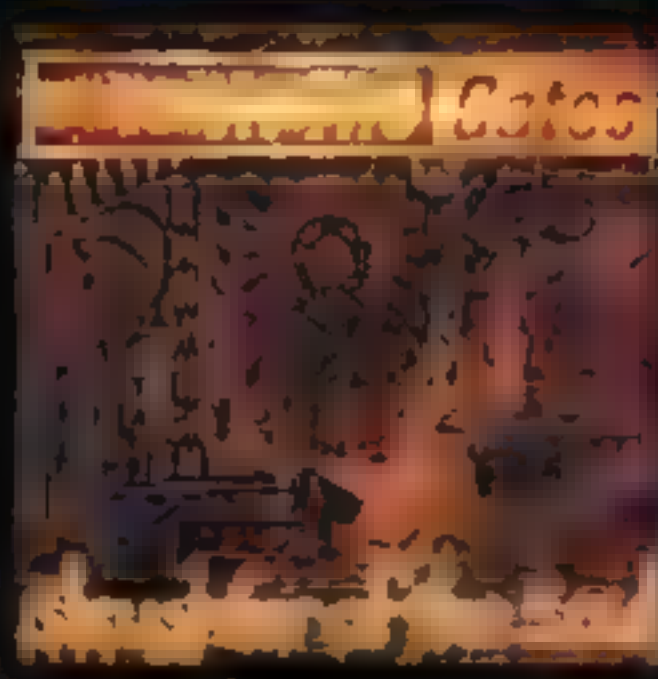
After the breakup, the Björler twins would form The Haunted with Erlandsson, before the latter departed to join Cradle Of Filth. Lindberg went on to front a small legion of bands, including Skitsystem, The Great Deceiver, Disfear, Lock Up, Nightrage and The Crown, while Larsson flew under the radar with lesser-known outfits like This Quiet Earth and Slatattack. But within just a few years of ATG's dissolution, 'Slaughter...' began to take on an even more exalted status in the hearts and minds of the faithful. By the turn of the millennium, Yank storm-troopers Darkest Hour, Killswitch Engage and The Black Dahlia Murder were echoing ATG's vicious twin guitar riffery and reintroducing the Swedish sound to an American audience. By 2003, the year Darkest Hour flew to Sweden to record 'Hidden Hands Of A Sadist Nation' with 'Slaughter...' producer Fredrik Nordström - scoring guest shots from Lindberg and Anders Björler in the process - At The Gates had achieved godhead status in absentia.

"It's always weird when a band splits up," Anders observes. "I think it's part of humanity that people want something that they can't have. When artists die or bands break up, it becomes a cult somehow."

Late last year, ATG gave in to the cultist clamour and announced their reformation for select 2008 live dates around the globe.

"We've been talking about it for a long time, but Anders didn't want the rumour to be out a year ahead of time," Lindberg admits. "When we made the announcement, I got goose-bumps straight away. The only other time all five of us had been together in the same room since the band broke up was when I got married."

J. Bennett



WHERE DID THEY GO WRONG?

They didn't. Of course, that could easily change if they ever decide to record a new album. Which mercifully, they swear they won't.

WHERE DID THEY GO RIGHT?

Easy - 1995's 'Slaughter Of The Soul'. It's basically the greatest Swedish death metal album of all time.

CURRENT LINE-UP:

Tomas Lindberg (vocals), Anders Björler (guitar), Jonas Björler (bass), Martin Larsson (guitar) Adrian Erlandsson (drums)

WHERE DO I START?

Slaughter Of The Soul', obviously

WHAT ARE THEY DOING NOW?

On 18 October, 2007, the 'Slaughter Of The Soul'-era line-up issued an official statement announcing summer 2008 appearances at various European festivals, including Wacken Bloodstock and the Sweden Rock Festival, among others. Meanwhile the Björler brothers still play in The Haunted; Lindberg fronts Disfear and The Great Deceiver; Larsson plays in a prog rock band called This Quiet Earth and a d-beat outfit called Slatattack, and Erlandsson drums for English / Norwegian black metallers Code played on UK metallers 12 Ton Method's debut release, and recently filled in with masked Mexi-american motherfuckers Brujeria.

TOP TRACKS TO DOWNLOAD

1. 'Blinded By Fear' from 'Slaughter Of The Soul'
2. 'Slaughter Of The Soul' from 'Slaughter Of The Soul'
3. 'Cold' from 'Slaughter Of The Soul'
4. 'Under A Serpent Sun' from 'Slaughter Of The Soul'
5. 'Raped By The Light Of Christ' from 'With Fear I Kiss the Burning Darkness'

A limited CD / DVD reissue of 'Slaughter Of The Soul' is out now on Earache. Bloodstock Open Air festival takes place at Derby's Catton Hall on August 15-17; see gig guide for details.

www.atthegates.se

Q&A

BORIS

The conceptual presentation of Coldplay's big hit was somewhat overzealous

ROCK SOUND chats to Boris vocalist / drummer Atsuo

about cultural identity, animated robots, and pushing boundaries...

YOUR NEW ALBUM IS CALLED 'SMILE' — WHY? "Over the years we've toured a great many countries where we've not been able to speak the language and a smile has helped us through many difficult situations. Also, in the two years since we released 'Pink', we've become more and more worn down by life on the road, so the title represents a hope that in the midst of this exhaustion there'll still be some sort of residual smile."

"We don't see ourselves as a band or making music, rather it's about creating some sort of intensely vivid experience for ourselves."

HOW DOES THE BAND COMBAT THIS FATIGUE?

"In many ways I'm a workaholic, so instead of winding down I'd actually rather try to find ways to wind up and keep the tension high. However, I'm a big fan of Japanese robot animation and still get the same thrill from it that I did when I was a kid, so I've started to watch these DVDs on the road. It's funny, because like the robots in these shows, I've never felt the need to preserve myself or keep myself from being destroyed — I'd rather change, transform, and keep on pushing myself to see what comes of it."

WHAT KIND OF MOODS OR FEELINGS ARE YOU TRYING TO EVOKE WITH THE NEW ALBUM?

"It's never really been about trying to communicate anything, we don't see ourselves as a band or making music, rather it's about creating some sort of intensely vivid experience for ourselves and, by extension, our listeners. The band itself is merely a tool for achieving this."

WHAT, THEN, HAS BEEN THE BEST EXPERIENCE THE BAND HAS 'CREATED'? "This might be a strange answer, but whereas most bands try to avoid things going wrong when they play, Boris actually likes to push these things. When the power fails, the amps blow or the pedals stop working, the audience are obviously disappointed, but, at the same time, there's a point where the band and the audience are joined in the exact same moment of communicated reality, and these moments are the most special."

EACH BORIS ALBUM CAN BE VIEWED LIKE A JOURNEY, SO WHERE HAS THIS LATEST INSTALLMENT TAKEN THE BAND? "For us it's a journey that isn't yet finished and will perhaps never end. Up until 'Pink', we were interested in the idea of rock music and the notion of 'coolness', and that was our destination. Gradually, though, we could see exactly where we were headed and it became unbearably tedious, so we decided to do something about it. What started to interest us was the absolute opposite of 'cool' — things which are cheap, shallow and tacky, and these have influenced the new album."

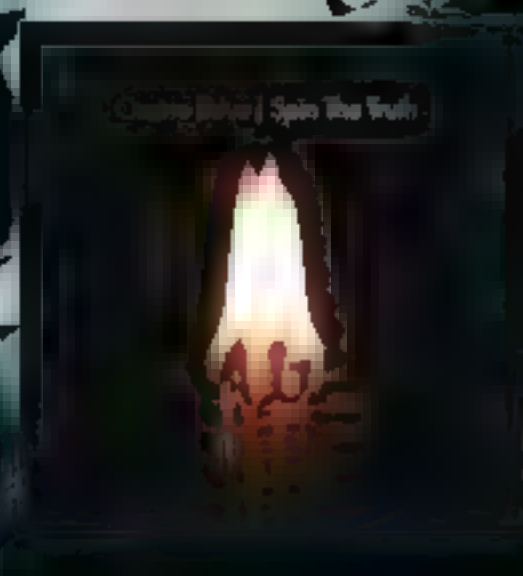
HAVE YOU TRIED TO GIVE THESE SHALLOW ASPECTS MEANING, OR HAVE YOU REVELLED IN THEIR EMPTINESS? "As we've been travelling through other countries we've been questioning our own identities and what it means to be Japanese. One conclusion we've drawn is that the environment in which we grew up and the culture that surrounded us was mostly imported from the West and is therefore artificial to us. Normally, on a scale of value, the authentic item will be viewed as more important than the copy, but we've come to think that, if these replicas are what we've grown up with, then maybe by pushing them as far as possible we can create something original with its own worth and value. As an example, I became vegan a few years ago and, when you do this, you encounter many things that are necessarily fake — imitation leather, meat, fur, and so on — all of which are far more valuable to me than the real thing."

The album 'Smile' is out on April 21 on Southern Lord.
<http://homepage1.nifty.com/boris>



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SOUND ADVICE

AIDEN

ROCK SOUND's guide to gear - as given by the musicians themselves.

INTERVIEW: Trevor Baker / PHOTOS: Zen Inoya



ANGEL IBARRA

INSTRUMENT: Guitar

GEAR: Fender 72 Telecaster Deluxe, Marshall JCM 800 amp, Marshall 60s reissue cab, Line 6 delay pedal, Boss purple flanger

WHY THIS GEAR? "The Telecaster is good for our old stuff because it's got enough bite, but it's also good for our new stuff because it's really pristine and clear and pretty. And Marshall is the best rock tone ever, it's just the shit."

HOW LONG HAVE YOU BEEN PLAYING? "I started playing guitar when I was 13 [about eight years]."

WHAT GOT YOU INTO PLAYING GUITAR? "My mom's car got stolen and when we picked it up at the repo there were two tapes that whoever stole the car left in there, and one was NOFX and the other was Jane's Addiction. I listened to them and thought, 'Wow, this shit's awesome. I wanna learn to play guitar like that.'"

GUITAR HEROES: "John Frusciante of the Red Hot Chili Peppers."

WHAT SOUND DO YOU GO FOR? "I like a nice, crisp, bright sound. Not too much gain. I keep the gain pretty low."

WHAT EQUIPMENT WOULD YOU RECOMMEND? "Marshall amplification and Fender guitars fucking rule."

WHAT'S NEXT ON YOUR EQUIPMENT SHOPPING LIST? "I want to get a new pickguard for this Telecaster."



JAKE WAMBOLD

INSTRUMENT: Guitar

GEAR: Epiphone guitars, Orange cabs, Dunlop picks, Dunlop straps, Boss pedals, Monster cables, Ernie Ball strings

WHY THIS GEAR? "I have a deal with Epiphone guitars and Orange."

HOW LONG HAVE YOU BEEN PLAYING? "Eight years."

WHAT MADE YOU WANT TO PLAY GUITAR? "Probably Blink-182 and The Smashing Pumpkins."

GUITAR HEROES: "Saves The Day - Chris Conley is a big inspiration of mine."

WHAT SOUND DO YOU GO FOR? "Kind of gain-y, not too gain-y, but pretty gain-y. I guess."

WHAT MADE YOU WANT TO BE IN A BAND? "Watching bands on TV, going to shows. Then I got a guitar for Christmas."

HOW DOES YOUR EQUIPMENT AFFECT THE SOUND OF THE BAND? "Well I don't know how to play the guitar, so the equipment just makes it sound better!"

HOW MUCH OF A TECH AND EQUIPMENT GEEK ARE YOU? "None. I just like to thrash it. I don't take care of anything really."

WHAT'S NEXT ON YOUR EQUIPMENT SHOPPING LIST? "I think I'm gonna get some new guitars. I've gotta get three new ones."



NICK WIGGINS

INSTRUMENT: Bass

GEAR: Fender bass, Ampeg cabs, Avalon DI, Monster cables, Dunlop picks

WHY THIS GEAR? "I love the tone of Avalon and it's close to the sound of bands I grew up with like Bouncing Souls."

HOW LONG HAVE YOU BEEN PLAYING? "Five years."

WHAT GOT YOU INTO PLAYING BASS? "Going to a lot of shows and realising that what I could feel was the bass pounding inside my chest."

WHAT SOUND DO YOU GO FOR? "Kind of clanky but not too clanky. On its own it sounds kind of weird, but with everything together it sounds really ballsy."

BASS HEROES: "I'm sure everybody in the world says Nikki Sixx, but it's just the way that guy carries himself onstage - when somebody plays with so much passion that they really love what they're doing. I really look up to that."

WHAT MADE YOU WANT TO BE IN A BAND? "When I went to see Social Distortion when I was really young. It was really powerful for me."

HOW DOES YOUR EQUIPMENT AFFECT THE SOUND OF THE BAND? "You've got to have a tight rhythm section for the band to have it together."

HOW MUCH OF A TECH AND EQUIPMENT GEEK ARE YOU? "Not too much. I love it when my gear works and when it doesn't I'm very pissed off."

WHAT EQUIPMENT WOULD YOU RECOMMEND? "Avalon bass DI. To me it was world-changing when I discovered that sound."

WHAT'S NEXT ON YOUR EQUIPMENT SHOPPING LIST? "I think I might get into some effects stuff."





WIL FRANCIS

INSTRUMENT: Vocals

GEAR: Shure SM58 microphone taped with black electrical tape

WHY THIS GEAR? "It's a durable mic. I can swing it, bust it, and it'll still work."

HOW LONG HAVE YOU BEEN SINGING? "All my life."

WHAT MADE YOU WANT TO BE A SINGER? "Nirvana. When I saw them on TV I decided I wanted to play guitar and be a singer."

MUSICAL HEROES: "Kurt Cobain, Ian Curtis, Paul McCartney, John Lennon, David Bowie."

WHAT SOUND DO YOU GO FOR? "I just sing the way my voice is, you know?"

HOW DOES THE EQUIPMENT YOU USE AFFECT YOUR SOUND? "It doesn't really affect it at all. It's pretty straightforward, what goes in is what comes out."

WHAT EQUIPMENT WOULD YOU RECOMMEND? "The Shure SM58. It's a dope microphone."

WHAT'S NEXT ON YOUR EQUIPMENT SHOPPING LIST? "A new Martin acoustic guitar."

JAKE DAVISON

INSTRUMENT: Drums

GEAR: Tama Starclassic drums, Meinl cymbals, 14-inch Byzance hi-hats, 18-inch Mb20 crash, 20-inch Mb20 crash, 22-inch Byzance heavy ride, Iron Cobra double bass drum pedal, all Evans heads on the snare drum, the 12-inch EC2 coated on the toms, 14-inch EC2 coated, 22-inch EC4, clear on the kick drum.

WHY DO YOU USE THIS GEAR? "Everything that I have is what I always wanted to have. Tama make amazing drums."

HOW LONG HAVE YOU BEEN PLAYING DRUMS? "Eleven years."

WHAT GOT YOU INTO PLAYING DRUMS? "My dad used to play in bands, so when I was growing up there was always a drumkit around."

DRUMMING HEROES: "Buddy Rich, Dave Grohl, Jimmy Chamberlin."

WHAT SOUND DO YOU GO FOR? "For the studio I use a bunch of different drums and a bunch of different sounds, whatever works best in the song. Live I just want it to be a big, powerful sound."

HOW DOES YOUR EQUIPMENT AFFECT THE SOUND OF THE BAND? "It's huge. If you're playing with shitty-sounding gear it's obviously going to affect the whole show."

WHAT MADE YOU WANT TO BE IN A BAND? "Just loving music, loving listening to it, playing it and writing it."

WHAT EQUIPMENT WOULD YOU RECOMMEND? "Any drums. Tama make are cool. My favourite being the Starclassic series. All Meinl cymbals are great."

WHAT'S NEXT ON YOUR EQUIPMENT SHOPPING LIST? "I'm gonna get some more cymbals when I go home. I'm gonna try a bunch of ones out."

'Conviction' is out now on Victory. Catch Aiden on their UK tour in March and April. www.aiden.org

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THE TWO OF IT

PETE

WHAT WAS YOUR FIRST MEMORY OF LOU? "Our two older brothers had their clique or crew, and me and Lou were always together. Back then he was really skinny - he's been skinny his whole life. He's got a pot-belly now, but those things happen!"

DID YOU FEEL MORE PROTECTIVE OF LOU BECAUSE HE WAS A QUIET KID AT SCHOOL? "People used to pick on him at school because he was really skinny, and growing up I had some problems - I was very aggressive and was always getting into trouble. So if anyone messed with him, I'd fuck them up. We're brothers!"

WHO WAS THE NAUGHTIEST KID? "We would all do stuff! We were urban kids, so construction sites would be our playgrounds. We'd go there and smash the windows of new houses being built and get into mischief - we were mischievous little kids! Now I look back on it, it was pretty stupid! But that's what kids do. The reason I got in trouble so much at school was because I was too shy to answer the question in front of the other kids, so I just acted out being crazy, got into trouble and showed off to other kids how cool I was. Nowadays, I've obviously overcome that and play in front of thousands of people."

SO YOU FOLLOWED LOU'S LEAD WHEN IT CAME TO MUSIC? "He'd always find the best stuff before anybody else. He was the one who got the Black Sabbath, Judas Priest and first Iron Maiden records and got me into Agnostic Front. All my brothers were never into the 'norm', or what was cool and popular; we just liked the heaviest shit possible!"

JAMMING IN THE BASEMENT WAS PRETTY HEAVY SHIT FOR THE NEIGHBOURS! "All our friends would come over, set up all the equipment and just play. The neighbours wouldn't say shit to us, but when our parents came home they were like, 'They had all these people over and they looked like this and did this stuff...' My parents still worry about how we'll turn out. Parents do that. Being in a band, there's no retirement plan, insurance, no security, so that always worries them."

WHAT DO YOUR OLDER BROTHERS DO? "They work for the Environmental Protection Department in New York - they both have retirement plans and insurance. The only plan me and Lou have is to win the Lottery! We haven't really got job security."

YOU WERE FIRST TO GET INKED UP... "I got my first tattoos when I was 17 and then Lou got a little one. He waited until just a few years ago to get his and he has a full sleeve now. I think it was just being a kid, wanting to be accepted by the scene by saying, 'Look what I did, I got tattoos'. Now I love having tattoos..."

YOU AND LOU ARE SO CLOSE YOU EVEN HOLIDAY TOGETHER! "Yeah, we just came back from a big birthday party for my mom in France. I live on the beach in Florida, so between tours I'm here with my wife hanging out on the beach. I don't really get to see my brothers a lot, so going on vacation is great as I get to hang out with them."

**PETE AND
LOU KOLLER**

(SICK OF IT ALL)

INTERVIEW: Ronnie Kerswell / PHOTOS: Nigel Crane

From vandalising construction sites to terrorising the neighbours' eardrums, the legendary Koller brothers tell ROCK SOUND about their punk rock beginnings...



LOU

YOU GREW UP IN QUEENS, NEW YORK. WHAT'S YOUR EARLIEST MEMORY OF PETE?

"I'm a year older than Pete. People always think he's older. I don't know why - must be my clean living! I remember when we were little kids, running around the house with towels tied around our necks pretending to be Batman and Robin! We have two older brothers too, one's a year older than me, and the other one is two years older."

WHAT DID YOU GET UP TO? "We just liked to play. My mother is French and she taught us to speak French from a young age, but you can't sit four boys in a room in the summertime to learn French after school. We just wanted to run around like maniacs, which is what we did. We were the same as any kids growing up; we'd ride our bikes through construction sites and make jumps out of piles of construction material."

HOW OLD WERE YOU WHEN YOUR PARENTS FIRST TRUSTED YOU ENOUGH FOR THEM TO GO ON HOLIDAY ALONE? "That was at the 'wrong' years, Pete was 15 and I was 16. They knew we were going to have friends over and go crazy, but we didn't burn the house down! We always told everyone when we had parties, 'Do what you want, but don't wreck the house and don't kill my mother's plants'. She had all these beautiful flowers in the yard and, of course, someone would get drunk and fall on them or throw up on them... Our friends were in bands like Rest In Pieces and we'd jam in the basement for two weeks straight. The neighbours hated it!"

WHAT DID YOU FOLLOW PETE'S LEAD ON?

"Pete was the first to get tattoos. He got two on his chest: a big skull with dripping flesh and a dragon and eagle. I remember him walking around in the summer with a long-sleeved, thick shirt on, and then one day he came down in a tank top and said, 'Mom look, I've got tattoos - I can't stand wearing those shirts, it's too hot here!' She was shocked, then had a look and was like, 'Do they have to be so ugly? Why can't you choose something nice!'"

WHAT WOULD YOU SAY WAS ONE BIG EVENT THAT CHANGED BOTH YOUR LIVES? "Right at the beginning of the band, we were asked by Bad Brains to go on tour with them - they were our heroes. My uncle lived in France, owned a farm and an apartment in Paris. He was like, 'Come and work with me - you can work four days on the farm and have three days in Paris at the apartment'. We had a big decision to make: living in France, working on a farm and living it up in Paris at the weekend, or touring with Bad Brains. Some people would be like, 'That's an easy decision', but it wasn't."

Catch Sick Of It All on their April UK tour; see gig guide for dates.
www.sickofitall.com



"My parents still worry about how we'll turn out!" Pete Koller

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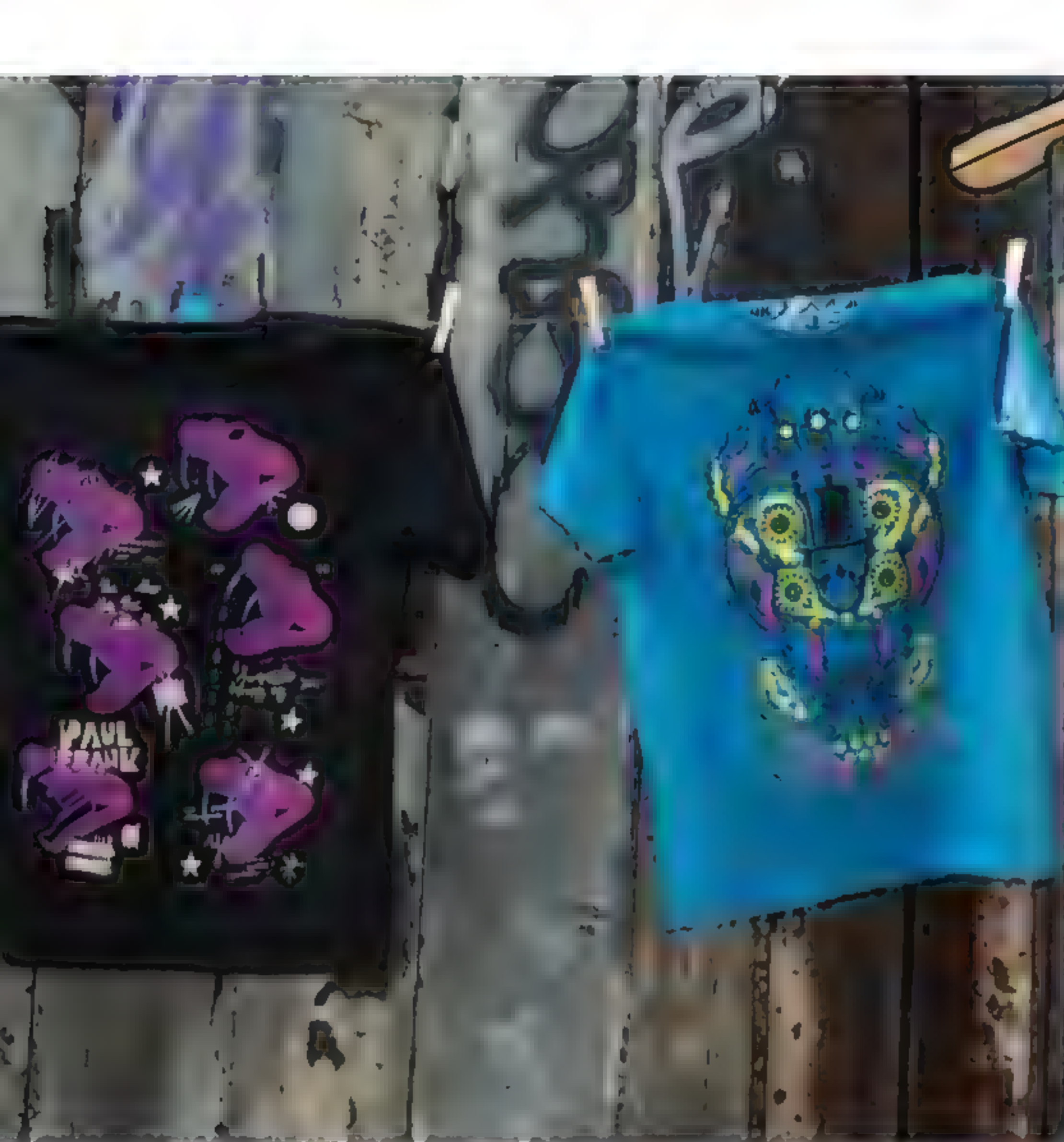
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Guns, weapons and gods;
ROCK SOUND catches up with The Sword
for a history lesson and a chat about
the gentlemanly sport of slaying...



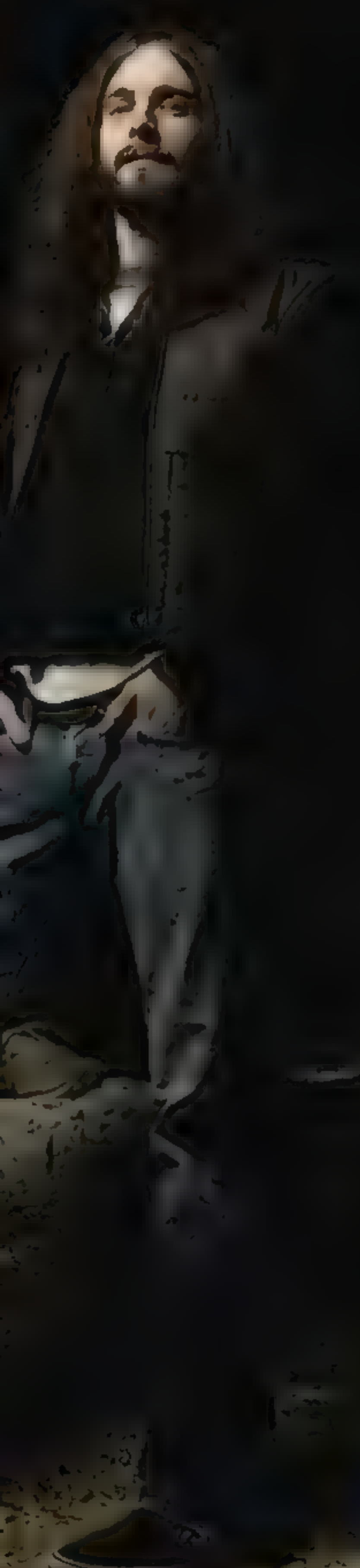
THE SWORD

BLADES OF GLORY

WORDS BY [illegible] PHOTOGRAPH BY [illegible]

1601 ROCKSOUND

L-R Trivett Wingo, Kyle Shutt,
Bryan Richie, JD Cronise:
nice bush



I try not to have any expectations - a friend of mine walked into the bass player from his band's room the other day and found him dead with no idea why or what happened, or

with no apparent cause of death." Trivett Wingo is explaining why making assumptions about the future is futile. On the cusp of the release of their second Kemado Records album, 'Gods Of The Earth', the drummer believes anything could happen to The Sword, so he prefers not to set any goals.

"That's how life is, it's very unpredictable and I don't want to attach myself to any abstract ideas about the future because it just doesn't exist yet," the sticksman maintains. "We need to stay focused on playing music and not worry too much about all the business aspects and grandeur or be concerned with scale, and that's how we'll continue to make really good music. We've always tried to do things in a really organic way at a natural pace. Like playing a videogame where you have to beat the level - we don't use the cheat codes to go on a level, we're working our way up."

The Sword, completed by axe-toting frontman JD Cronise, guitarist Kyle Shutt and bassist Bryan Richie, are all about 'beating the end of level boss' and since the 06 release of 'Age Of Winters' they've toured the length and breadth of the States, hitched a ride to Japan with Lamb Of God, and torn Europe apart with Clutch and Nebula. Formed in 03 by Cronise, who wrote their entire debut by himself, the quartet have now progressed from being a leader backed by 'hired hands' to a more cohesive unit, with all members contributing to new album 'Gods Of The Earth' and forging The Sword into one hell of a mighty sonic weapon. But if Trivett (who owes his slightly unusual name to his grandmother - it was her maiden name) would rather not consider the future, he has good reason - he prefers the past. Sharing a deep interest in mythology with JD, he reveals the title of their latest effort is a mark of respect to the 'divine mortals' who walked the Earth.

"It's about the pre-Christian religions of the world; gods of ancient times were always like mortals and there were so many god kings," he explains. "The

at high school.

"It was awful! I don't recommend it to anyone," he asserts. "They have metal detectors in the school so the kids can't bring guns in."

Given tragic events such as those witnessed at Columbine and Virginia Tech, such precautions are understandable - but then why not just ban gun ownership in the US altogether?

"A lot of Americans are pretty fascinated with guns because with the founding of America, there was a lot of lawlessness. People have always valued having their guns for protection and the feeling of safety and comfort that gives them," states the drummer. "We have a whole lot of guns over here in the American psyche it's very important to have guns. It's crazy."

While Trivett condemns the use of guns for negative purposes, and for that reason does not keep firearms at home, he does admit to firing one off in a far more gentlemanly manner.

"There are a lot of sporting ways in which you can enjoy guns that aren't paranoid or violent, like clay pigeon shooting. A gun depends on whose hands it's in; there are some weird, paranoid nuts out there, and there are some who are responsible, who enjoy going out into the country and shooting guns."

WEAPONS SEEM TO BE a prevailing theme for the Austin, Texas, quartet, with song titles such as 'Barael's Blade', 'Fire Lances Of The Ancient Hyperzephyrians' and 'How Heavy This Axe', which Trivett explains is "symbolic of the duty that is encompassed upon The Sword to slay our audiences night after night no matter how exhausting it is. That's our lament about the archetypal warrior, who isn't a warrior because it's necessarily what he wants to be, but because he has strength and a reputation and is called upon to fight and slay the enemy. We have to keep wielding our axe!"

And the drummer reckons their moniker was no accidental reference to weaponry and power - it was carefully selected: "It's universal and symbolic of so many things, evoking any number of images from Vikings to Samurais and knights, and it represents devastation by force. The Sword is a metonymy for conquering and destroying - the

"It's The Sword's duty to slay our audiences night after night no matter how exhausting it is!" Trivett Wingo

pharaohs were believed to be gods and descendants from the sun; Hercules was both a mortal and a god - those are the gods of the earth. With the Christian era all those things were oppressed or destroyed and that religion was lost. It's our tribute to those guys."

Blimey! For a drummer, Trivett certainly seems to know a lot about these ancient cultures. Surely he must have studied the subject.

"I'm just generally brilliant!" he laughs, adding: "History is one of many subjects that I have a deep interest in. Also, like any healthy teenager, I spent plenty of time poring over [writer / occultist] Aleister Crowley books so I have a good general knowledge of myths and mythology. Studied Latin - I have a natural propensity for languages and it was extremely easy for me. In fact, he was so good at Latin, he even taught

imagery and symbolism of the sword is tied in with everything we do. The objective of the band is to be a sonic force that devastates and destroys."

With The Sword slicing their way through the UK with label mates Saviours and hefty At A Loss two-piece Black Cobra as Rock Sound hits the shelves, you can bet devastation and destruction are most definitely on the cards. And despite Trivett's aversion to future planning, he's certainly prepared for the battle!

"I'm looking forward to playing a killer show and slaying every night - we're going to come over there and destroy!"

The album 'Gods Of The Earth' is out now on Kemado. The Sword are touring the UK right now; see gig guide for remaining shows. www.swordofdoom.com



Global warming, murder and mastering the military:
Swedish metal stalwarts In Flames share
their worldview with ROCK SOUND...



IN FLAMES

WORD RECORDS

WORDS: Ronnie Kerswell / PHOTOS: Tom Barnes (solos)

"I've become more vulnerable, touched and emotional about things and I react in ways I never thought I would." There's not usually a lot that would reduce a grown man to tears, but since the birth of his daughter, In Flames' dreadlocked frontman Anders Fridén admits he's become more in-tune with his sensitive side. Now three, she's given his life a sharper focus. "That strong bond really gave my life a meaning. I feel as though I have a purpose in life, it's made me think about the rest of the world and the people around me." Having reached their 18th year, things are looking pretty good for the Swedish quintet (completed by guitarists Björn Gelotte and Jesper Strömblad, bassist Peter Dinkler and drummer Daniel Svensson), with the imminent release of their ninth studio album 'A Sense Of Purpose' and an upcoming world tour. But it's the state of the environment - and people's attitudes towards it - that concerns the singer.

"If someone did something to my daughter I would definitely kill them." Anders Fridén

"You look around you and realise it's the place your kid is going to grow up in and I don't really have that much hope for the world. We pretty much live for ourselves, like, 'If I have it good, who cares about the rest?' People are like that and I really admire those who make the effort to create a better life for others." People like former American vice president, now prominent environmental activist, Al Gore, who has managed to raise awareness of the climate crisis on a global scale. But while Anders admires Gore's work, he's afraid others remain unconcerned about ecological campaigns. "With all Al Gore has done, people are more aware about the state of the world, but it's only in the media for a short period - if it was in the media all the time, people would get tired of it, and that's the negative part. You forget about the world and go back to your normal situation."

BALANCING THE POSITIVES with the negatives is the driving message of 'A Sense Of Purpose', and while the title screams determination, a lot of the songs express a more negative and helpless viewpoint, which Anders says echoes the outlook shared by many of his mates.

"When I call my friends and ask them how they're doing, most of the time they answer, 'Ah well, it's not so good...'. Everybody has pain somewhere, and I try to reflect that in my lyrics. I feel I have a purpose, but when you look at the world, you get really pessimistic with the way our lives are going."

Taking a long, hard look at yourself is the theme of the album's lead single 'The Mirror's Truth', which also highlights ecological concerns.

"The mirror always tells the truth no matter who you are on the outside," observes the singer. "It started off as an environmental song but became more about us as people, and trying to push things forward to make things better. Like with recycling - we've done it for many years in Sweden, but you have to have all countries with you, and you don't get a free ticket because you've put your plastic in one bucket and your tin in another. You have to push yourself to become a better person."

Examining the consequences of actions far more extreme, 'March To The Shore' deals with the inner turmoil felt after killing someone. And while like most people he cannot understand murder for murder's sake, Anders reckons if faced with the prospect of someone harming those he loves, he'd have no hesitation in taking their life. "To take someone's life is so powerful. I don't know if I could, but if someone did something to my daughter I would definitely kill them. If someone 'pushed me to the shore' where there's nowhere else to go but over the cliff and the only way forward is to kill or fall down into the abyss, then yeah. But if you didn't have to go to jail, could you live with the consequences?"

His band mate Björn isn't quite so certain.

"I'm not a very violent man," he details. "It all depends on the situation and it's hard to hypothesise, but when you're really pumped up, or drunk and saying, 'I'll kill that motherfucker', do you really mean it? I don't think so. At the same time in some states where they've been at war for ages, young kid soldiers go around and kill people without a thought about it. It's weird, but you have to be in the circumstance to understand the fucked up situations and things that change people into animals. We live in a fairly safe environment but there's a lot of fucked up shit going on elsewhere that makes their world totally different."





The value of life certainly seems to have diminished for a lot of people in recent years, and it's not just in the UK that juveniles have been on trial for murder. "We've just had a big trial in Sweden where a bunch of 16-year-old kids kicked down another guy and killed him," reveals Anders. "They just don't understand that if you jump on someone's head they can actually die, because that doesn't happen in movies, they get up again. It's so easy for someone to beat the living crap out of someone else because they've said something wrong. Jesus Christ! Why don't people talk to each other anymore? That's how violence has become, and they don't see the consequence of their actions - it's sorry."

DUE TO SWEDEN'S military conscription policy at the time, as younger men Björn and Anders both endured spells in the Swedish army, where soldiers are taught not only to fight, but to value life. The guitarist had mapped out a non-confrontational existence, but despite his best efforts, he found himself at boot camp donning the fatigues.

"I tried for a long time not to go in the army, but eventually they caught up with me," he recalls, although he did learn some valuable lessons.

"I had a group of people under me and understood how important it is to make sure everybody is comfortable with everything. I'm not going to go to war, I've no intention whatsoever to fire a gun, but we had to fire guns in the training. Firing guns in a videogame may be cool, but when it comes to the real thing, it's dark and scary and I'm not up for that!"

Anders also learned how to shoot to kill - while driving a tank. "I never did anything really serious in the army, I was part of a little platoon that tested tanks. I can shoot and drive a tank - so behave!"

Blimey! We'll bear that in mind! But while the pair were fortunate enough not to have to put their combat skills into practice via a tour of duty, over the 18 years since their inception, In Flames have put in a fair few tours of duty of their own. Just as their fellow countrymen Nihilist, Entombed and Dismember helped shape Swedish death metal, alongside At The Gates, In Flames quietly defined the more melodic Gothenburg sound with bands such as Darkest Hour citing them as inspiration. Rather than getting 'big-headed', the unassuming vocalists' fuel remain rooted in terra firma.

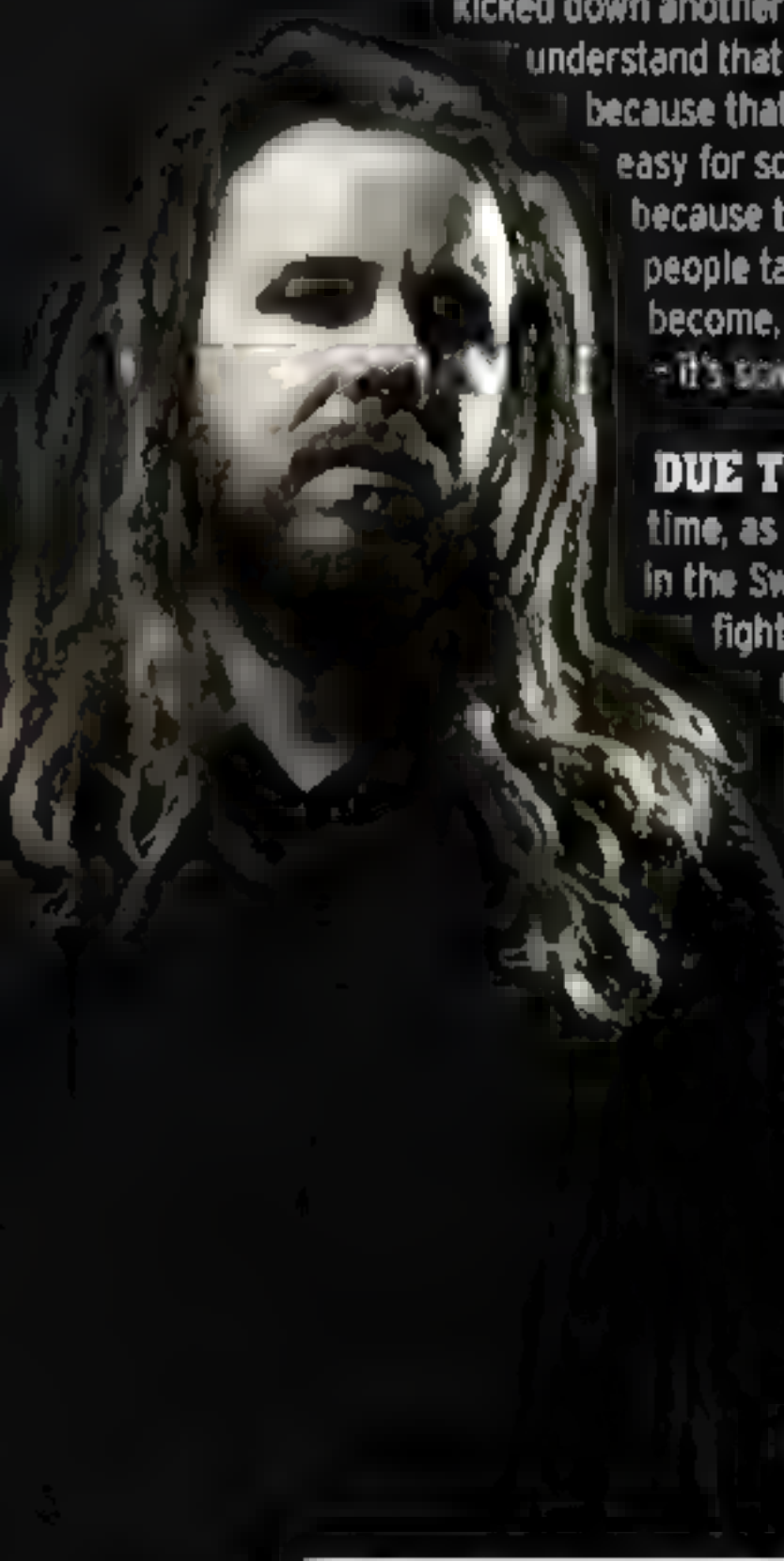
Says Anders: "I feel honoured to be an influence, but it doesn't make me feel better than other bands - I don't look down on anyone, we're on the same level. Coming from a small town, it's cool our music can touch lots of people over the world and we can make a difference and be part of something creative."

"What we've done so far is amazing, I'm very lucky in that what has become my job is the best thing I've done," agrees Björn. Although slogging it out on the road meant he missed out on much of his four-year-old daughter's early years, taking time off to record 'A Sense Of Purpose' enabled the axeman to spend quality time with his family and play a bigger part in his newest daughter's first year. And he's hopeful his experiences will enrich their lives: "My older daughter has been all over Europe; it's good to learn about places, maybe she's a bit young to understand the culture, but it's good to see different sights."

In Flames have certainly seen some memorable places on their worldwide travels; however, nothing compares to the pyramids outside Mexico City. "I could feel the history on my shoulders," says Björn. "Just to feel the Walk Of The Dead, where people walked on the way to their execution, was like being on a movie set. You can definitely feel the history there and you can feel it made a difference to a lot of people in a very heavy way."

Anders, who left his own sacrifice - an In Flames sticker - at the top of the pyramid to the ancient gods, agrees, adding that the band has taken them to places they'd never get the chance to see otherwise: "It's been a great ride, and hopefully In Flames have purpose for a lot of other people."

The album 'A Sense Of Purpose' is out on April 07 on Nuclear Blast.
www.inflames.com



"I can shoot and drive a tank - so behave!"
Anders Fridén warns Rock Sound



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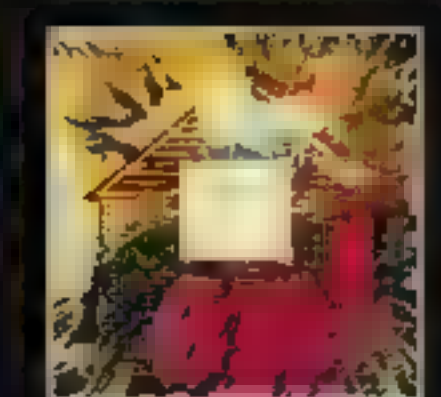
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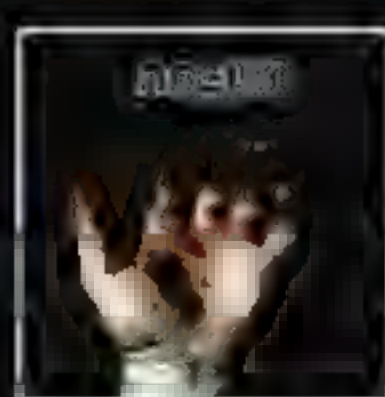
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PANIC! AT THE DISCO

FINAL FANTASY

WORDS: [illegible] PHOTOS: [illegible] BROWN / ILLUSTRATION: [illegible]



P

anic At The Disco are back. They've been away for more than a year and in that time they have lost an exclamation mark, gained some full stops, grown beards (and in some cases shaved them off), lost the bombastic stage clothes (and in some cases found equally absurd replacements), written part of a record, scrapped it, written another record, recorded it, and returned triumphant and expectant. Hence Rock Sound is meeting the band today in London, expecting to tell that story.

Except there is another story, one more compelling, one more heart-wrenching, and one more important that comes out in conversation with the band. A story within the story, a *mise en abyme* of sorts. A story that was too raw, too painful, and too personal to be discussed until now. It is a story about the death of Panic At The Disco guitarist Ryan Ross' father, who passed away as the band promoted their multi-Platinum debut album 'A Fever You Can't Sweat Out'. No one really asked the guitarist about his Navy Seal father George Ross and he did not really talk about it. Until now. Until today.

"It was definitely a roadblock," he remembers quietly as he considers what next to say. "We were on tour and then my dad passed away and everything just stopped. I remember we only had to cancel two shows before I went back to tour. Management had left it up to me to decide whether or not to stay home longer, but somehow it was easier for me to go back out rather than dwell about it at home. It was really hard for me to even play for the rest of that record cycle."

his sadness became his secret. Something that silently came on stage with him at every show, something that waited in his bunk or hotel bed each night, and something that plagued moments of stillness with the painful recollections of a relationship that was far from perfect, and at times barely functional. Mourning was not really an option for Ross as his grief was mixed with anger, regret, and despair. The man he lost was an alcoholic who Ross hated at times; a man whose example made him choose to be known by his middle name Ryan, thus shunning the birth name that he shared with his father. But that same man was also his dad, a man he loved despite the disagreements and the callous words they traded on regular occasions. In life and in death, attempting to fathom their relationship was heartbreakingly problematic for the guitarist.

"Our relationship made it better and worse at the same time," Ross continues. "We had a pretty tough time from when I was 16 until he passed. But it was shaky because of him and me. It was both of us that made it hard. For me it was because I wanted to do my own thing and not go to school, and for him it was because he had problems himself."

THE SAVING GRACE came in the last year of his father's life, each time Ryan came back from tour as a more mature, more successful and more confident young man, the two took stock of the situation as adults. As equals. They began to work things out, not as a father and son unable to communicate, but as two men. Each time he left for another headline tour in another part of the world, the two had made progress, left some of the past behind, and made the future look evermore promising. When he received the news of the death on tour, Ross was shocked but, if he was being honest, it was a call he had prepared himself to receive.

"I knew a lot of it was because he was unhappy and lonely. He passed away and it was not an accident," Ross states, not offering any clarification on the remark and all that it hints at. "I do know that it was not a tragedy and it was very peaceful. He told me once that he felt he had done everything he needed to do in raising me and in the last year or so we had worked out a lot of things. We had closure and we had reconciled a bunch of stuff, I think that made it not as sad as it could have been. Obviously I miss him, I do. I always will."

"That was definitely one situation that helped us realise that you cannot dwell too much on the sad things," admits vocalist Brendon Urie. "You have to choose to remember the good times and the good things about his dad. You are forced into growing up in certain situations and I think it helps having your friends around you. Situations like that made us grow closer together and really focused us on having fun together as a band."

Not only was Ross having a hard time personally, but the band were also experiencing some turbulence. His misfortune provided a wake-up call for the four-piece to refocus on what mattered.

"It is hard to deconstruct it, but as a band where we were over a year ago was a very different place," the singer admits. "We worked out that egos and pretension can really get in the way."

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"A LOT OF BANDS COME
OUT ON THEIR SECOND RECORD
AND IT'S ALL ABOUT HOW BAD
BEING FAMOUS IS...
WELL BOO-HOO!" RYAN ROSS

PANIC AT THE DISCO

We were at a point where things were getting heated and we were fighting a lot, we were getting freaked out and feeling the pressure of being hectic. So we switched it round and focused on stuff that was fun for us and started to ignore all the criticism."

THE BAND FINISHED touring their debut record with a strong sense of togetherness. They had been extremely successful with their synthesised emo-disco-pop-punk-techno-hybrid thing and they had supported each other in confidence and in crisis. They took the first month of 2007 off and then reconvened in a former ski lodge 45 minutes away from Vegas in the Nevada Mountains to write their next album. And grow some beards. And ski when it snowed. It became a record that quickly became a concept that quickly became a chore.

"We wanted to do something we could turn into something more than just an album," admits drummer Spencer Smith. "But we had never tried anything like that before so we got about five or six songs done and we evaluated it and realised it was not becoming what we wanted. Us writing music had become a weird task, trying to fit everything into this one idea we had dreamt up." What was this idea?

"It was a love story," admits Ross innocently before divulging more details. "It would have been animated if it had been a movie. It was set in a somewhat alternate world and it did not contain human beings, more creatures of some sort. Maybe. They were not based anywhere in particular, just somewhere. It was more of a fairytale."

Righto...

"We were all pretty happy but it was not showing in the songs," continues bassist Jon Walker. "It was also becoming pretty inorganic as we could only play two of the songs live. We ended up coming back to Vegas and decided to write more as a band and play the type of music we wanted to hear. The day we had that conversation we wrote [lead single] 'Nine In The Afternoon'. That set up the rest of the album."

OUT OF THE cabin and away from the mountains, the band relocated to TK Productions, their old rehearsal space. In their words they went back to the street where they began, they went into the place where thoughts can bloom, and they went back to the place where they used to say, 'Man it feels good to feel this way'. Panic At The Disco returned to the space they first practised in together, first played for Pete Wentz and wrote their first record in, and started to write about what was happening to them and how they felt in that moment. 'Nine In The Afternoon' gave the band the direction they needed, that they had previously lacked and from there they were flying.

"The songs we were writing were a response to the fact that we did 250 shows playing the same 13 songs night after night," admits Smith. "The last thing we wanted to do was write more of that music."

So they wrote a different kind of music, one that resonated with who they were now and what they were listening to. A kind of music that was the polar opposite to their synthesised, compressed, and auto-tuned debut. A kind of music that was organic, live, and immediate. Re-energised and excited the band grafted in TK Productions, spent a month demoing in Los Angeles, and then recorded their second album in a studio on the third floor of the Palms hotel in Vegas (home to last year's MTV VMAs). The final part of 'Pretty Odd' was a trip to London to add orchestral and symphonic sections and mix the record in the world famous Abbey Road Studios where Pink Floyd, U2, Radiohead and The Beatles all recorded seminal works. The end result sounds like a homage to the Liverpoolian legends as tubas, accordions, chimes, backbeats and artificially double-tracked vocals nod clearly at 'Tomorrow Never Knows', 'Sergeant Pepper's Lonely Hearts Club Band' and 'Strawberry Fields Forever'.

THREE YEARS AGO WE GOT COMPARED TO FALL OUT BOY AND NOW WE GET COMPARED TO THE BEATLES - IT'S A GOOD STEP UP, JON WALKER

THAT BRINGS US once again to today and to the story we are supposed to be telling. The band are back and Rock Sound greets their return face-to-face in the live room of Studio 3, the exact same location where the Spice Girls recorded the much less important 'Spice World' album. However, despite knowledge of previous tenants, the band seem relaxed and comfortable in their surroundings and more than happy to discuss their changing influences.

"Three years ago we got compared to Fall Out Boy and now we get compared to The Beatles," Walker wryly remarks. "It's a good step-up, and I never thought we sounded too much like Fall Out Boy anyway so it doesn't bother me too much. Especially since there was never any plan for us to make a record that would turn out this way."

Let's just sit here until the drugs wear off



PANIC AT THE DISCO

kind of punk beat, so it meant our set was a certain way every night. With this album we had in the forefront of our minds how it would and could be portrayed live." However, despite comparisons to The Beatles at their most psychedelic and obscure, lyrically the record is anything but conceptual.

"I know that a lot of bands come out on their second record and it's all about how bad being famous is," considers Ross, laughing. "Well boo-hoo, for the most part those records are bullshit and so we could not do that. What we wrote in the cabin was so specific, our last record was just my view on the world I was in then, and so on this record I just wanted to have a more universal approach to the lyrics. A lot of the new songs have lyrics that mean nothing, it is just something for someone to take somewhere, for people to imagine with and make up their own version of what it means to them. Some lines in one of the songs are even about my dog."

WE SWITCHED IT ROUND AND FOCUSED ON STUFF THAT WAS FUN FOR US AND STARTED TO IGNORE ALL THE CRITICISM. BRENDON URIE

Panic At The Disco are aware that their new direction and canine-flavoured approach to nonsense lyricism could split and upset fans, but they would rather that than write the safe record that would consolidate their position and secure a certain level of success for at least another 18 months.

"I'm fine if people love us or hate us," admits Smith. "That is better than someone thinking we are just okay, because that kind of music is played in the background while people shop for groceries as it's tolerable for everyone. If you are making everybody happy then you are making nothing."

Ross has a slightly more diplomatic take on the situation: "I'm curious to see what people think of what we made," he admits with a glint in his eye and a confident grin. Rock Sound is also curious, because Panic At The Disco have written a record that is nothing like anything you would ever expect them to produce. Ever. 'Pretty. Odd.' is 15 songs of classic British pop music remade by Americans drawing from The Beatles' and Small Faces' songbooks. It is a truly baffling combination of words and imagery that could be the soundtrack to an as-yet-unmade Austin Powers film or an Andrew Lloyd Webber musical. It is the kind of album you could play at Christmas, at a Baroque dance, or at a Mod's convention. It is a record of outward joy born from inward pain. It is the kind of record that will never make sense on first listen. It is probably mad. But it is possibly brilliant.

The album 'Pretty. Odd.' is out now on Decaydance.
www.panicatthedisco.com

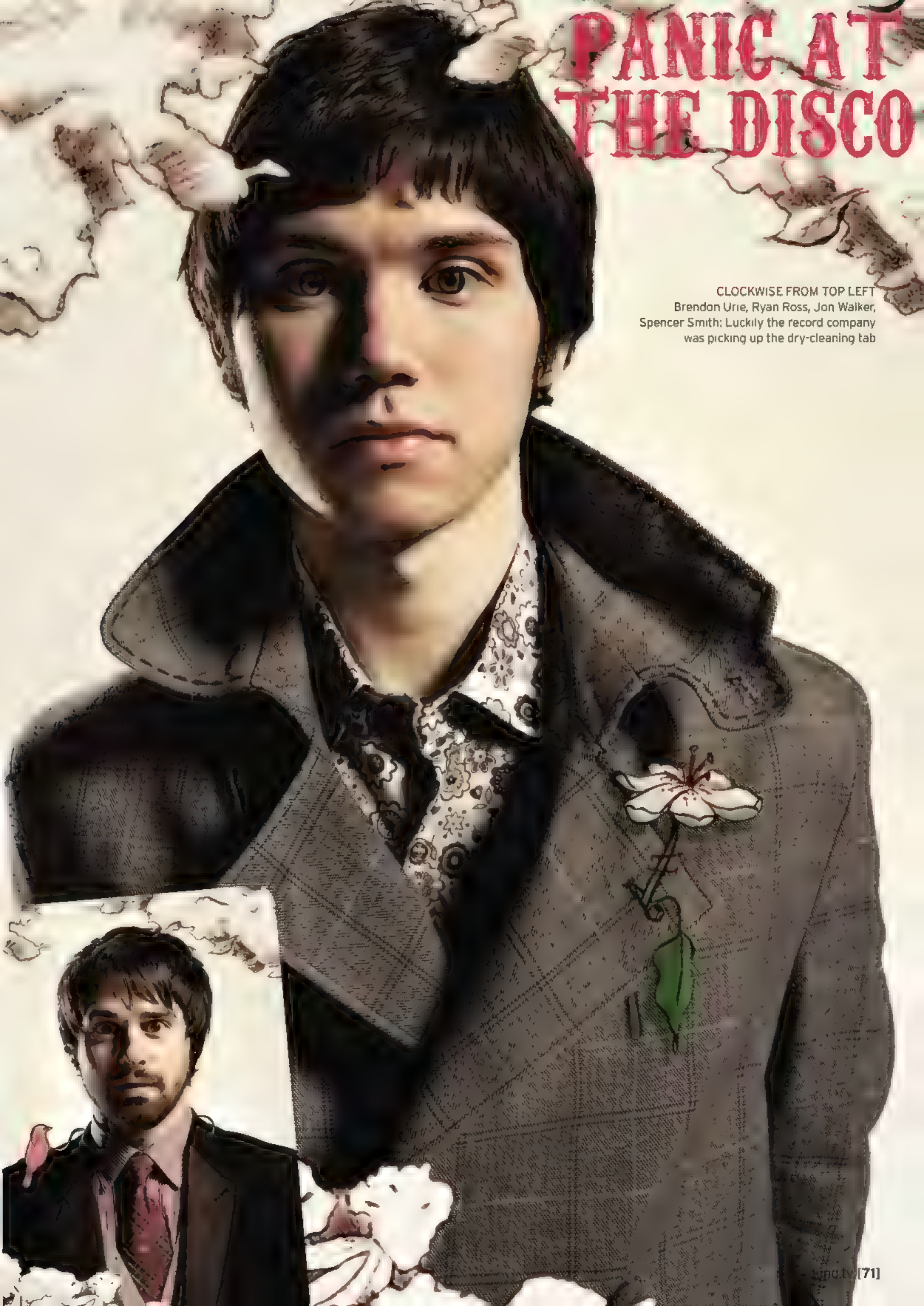
SPENCER ON SOUND

Digital kids beware. The new Panic At The Disco record is an analogue love affair. "Digital is great in that everyone can have the set up but then everyone can get the same sounds out of recording that way," remarks drummer Spencer Smith. "That is why every band sounds the same as they record the same way and then let the same guys mix it for them in the same way." Who inspired the band to explore new ways of recording? A fellow by the name of Claudius Mittendorfer who had previously worked with the Foo Fighters and Jimmy Eat World. "I'm dead serious that is his real name," continues the drummer despite protestation from Rock Sound that he is lying. "He's from Germany, he wears Diesel. Him and the guy who produced the record Rob Mathes wanted to record live and to tape. They wanted to do it, The Palms could do it, a lot of the records we loved were recorded that way so we did it and it worked out great. Next time round we will get better at understanding how it will sound once it is recorded and we will be able to get even more out of the format." Burn your iPod and buy vinyl, Claudius Mittendorfer says so.



PANIC AT THE DISCO

CLOCKWISE FROM TOP LEFT
Brendon Urie, Ryan Ross, Jon Walker,
Spencer Smith; Luckily the record company
was picking up the dry-cleaning tab



Teaming up with musical sc
For new project The G
legend Greg Dulli tells RO
learn from a shady pa

CV.

NAME: Greg Dulli

DOB: May 8, 1965

PAST BANDS: The Afghan Whigs,
The Backbeat Band, The Twilight Sing

PAST COLLABORATORS: Le Fidelity Al

NEARLY KILLED BY: Bouncers who jum

him in a club and battered him with a

baseball bat in 1998, drugs

HIS DRUGS HELD: Cocaine and pills

DUMB SOUNDBITE: Smooth-talking

hotharic or grunge

THE

GUNTER TWINNS



DID YOU AND MARK BOND OVER YOUR SHARED ESCAPE FROM THE GUTTER AND YOUR SHADY PASTS? "No, we bonded over music. Our shady pasts went in two different directions if you know what I'm saying."

NO, WHAT DO YOU MEAN? "Some shady pasts go up, some shady pasts go down. Uppers and downers don't hang out together. One substance doesn't favour the other. [Patiently] What I'm saying is we did two different kinds of drugs."

IS THAT SHARED PAST COMING OUT IN THE MUSIC NOW? "Well, in a lot of ways we've led parallel lives. We're the same age. We were touring the road in our early 20s in vans, being our own roadies, sleeping on floors and being contemporaries of each other. There's a lot of unspoken understanding between the two of us."

WHEN DID YOU FIRST DECIDE YOU WANTED TO DO AN ALBUM TOGETHER? WAS IT WHEN HE RECORDED WITH YOU AND THE TWILIGHT SINGERS? "That was exactly the moment. It went so easily. It was indicative of the way it's always been. 'You want to try this?' We'd try it. If it doesn't work, we move on to the next thing."

"WHEN IT COMES TO ROCK 'N' ROLL, IT HAS TO HAVE SOME KIND OF SEXUAL UNDERBELLY OR I'M NOT REALLY INTERESTED." GREG DULLI

THE ALBUM'S OPENING TRACK 'THE STATIONS' SEEMS TO BE A VERY PESSIMISTIC SONG ABOUT THE RAPTURE (THE MOMENT AT THE END OF THE WORLD WHEN GOD BRINGS THE RIGHTEOUS UP TO HEAVEN). DO YOU FEEL LIKE IF THE RAPTURE DOES COME THAT YOU'RE NOT GOING TO BE PART OF IT? "There's a fanatical religious right movement in the United States. Growing up, my mother was very religious, and I knew what the Rapture was, but it was just perverted by these other people with this 'fire and brimstone, scare the shit out of you, be afraid of God' kind of vibe. If anything we were shouting that down. If anybody did get left behind, in my opinion it would be those very people who are preaching it."

WHERE DID THE ALBUM TITLE 'SATURNALIA' COME FROM? "I first read about Saturnalia at some sort of history class at university. We did two songs in December 2003 and then we didn't do any more songs until December 2004, so it seemed like we were always getting together right when the feast of Saturnalia actually happened [around Christmas]. It kind of took on a cogent meaning in that respect."

THE FEAST IS SOMETHING TO DO WITH A ROMAN TRADITION OF THE SLAVES SWAPPING PLACES WITH THE MASTERS ISN'T IT? "That was appealing to me because people can be enslaved by anything and I don't think either one of us are strangers to the symbolism implied there"

IS IT FUN WORKING WITH MARK; HE ALWAYS SEEMS VERY SERIOUS IN INTERVIEWS? "I kind of wish we had the rather juvenile lyrics to some of the songs that happened first. You'd probably think differently if you heard the songs before we buckled down. There were numerous scatological references and reversions to adolescence throughout the process."

DO YOU REMEMBER ANY OF THOSE LYRICS?

"No, I certainly wouldn't tell you if I did! Just stupid shit. Eleven-year-old shit. For all his serious persona, he's a funny motherfucker."

BOTH OF YOU HAVE HAD MORE CRITICAL ACCLAIM AND RESPECT THAN RECORD SALES, IS THAT SOMETHING THAT BOTHERS YOU?

"It's irrelevant. He thinks about it the same way I do; the sheer fact that we're still doing it and still doing it with the same joy and abandon that we did as young men. Success is relative. I know people who sell more records and make more money than me who are fucking miserable. I can happily say that I am not miserable. I get to do what I want with who I want. I have people who love me. I have a nice place to live. I have two homes and three businesses. I have the ability to play music with my friends. I feel like a very rich man."

DID YOU LIVE THE HEDONISTIC, DRUG-ABUSING LIFE WHEN YOU WERE YOUNGER BECAUSE THAT'S WHAT YOU'RE SUPPOSED TO DO AS A ROCK STAR? "I did it because I started doing it when I was 14. It was fun. It was exciting. It was escapism. I did it because I wanted to, not because I thought I had to or because I was living out some sort of clichéd sad-sack rock 'n' roll thing. It was what

I knew. But I don't have any regrets that's a wasted emotion. I can't go back in time and change it, and frankly a lot of that time was fun as hell. I hopefully learned from it. It just reached a point where it was sad. Instead of a good time it was need. I was under its fucking boot-heel and that's not a place any self-respecting human being wants to find themselves."

WHAT WAS IT THAT HAD YOU UNDER ITS BOOT-HEEL? "Name it. The pharmacy."

WE TALKED ABOUT HOW RELIGION IS A BIG ELEMENT OF THE ALBUM AND THE OTHER ONE SEEMS TO BE SEX. DO YOU THINK THOSE THINGS GO TOGETHER? "Well, sure, it's the sacred and the profane. The spirit and the flesh. They are the yin and yang really. When it comes to rock 'n' roll, it has to have some kind of sexual underbelly or I'm not really interested."

WHAT DO YOU THINK OF THE STATE OF ROCK 'N' ROLL AT THE MOMENT? DOES IT HAVE ENOUGH SEXUAL UNDERBELLY? "Some does, some doesn't. I've never been one of these people who says, 'Rock 'n' roll is dead' or, 'Music isn't as good as it used to be'. There's always something good out there, all you've got to do is look. Ever since I've been listening to music I've always found something cool, and whenever I hear cynical people or naysayers I'm just like, 'Man, you're not trying! If you're having such problems get out of the country, listen to fuckin' Haitian music, or Cambodian music or Middle Eastern Music, or Ethiopian music'. If you've got a hang-up it's your hang-up, so go fix it."

The album 'Saturnalia' is out now on Sub Pop. Catch Gutter Twins on their April UK and Ireland tour; see [gig guide for dates](http://www.theguttertwins.com).
www.theguttertwins.com



L-R Henkka Seppälä, Roope Latvala, Alexi Laiho, Janne Warman, Jaska Raatikainen: go on, give us a smile...





CHILDREN OF BODOM

Spinefeast At Sea

ROCK SOUND joins Children Of Bodom for a night on the Baltic Sea and hopes the only thing to sink will be the booze!

WORDS: Ronnie O'Shea
PHOTOS: Jimmy Hubbard and Nigel Crane

Rock sound is effin' freezing! We're surrounded by 2,000 black-clad metallers, waiting at Helsinki's somewhat windy port for the Tallink Galaxy to dock. This liner will host tonight's Spinefeast At Sea festival, sailing from Finland to Estonia, while a selection of Spinefarm's finest signings, including Children Of Bodom, take to the stage. Luckily we've remembered our thermals and have taken the local advice of downing plenty of booze to ward off the chill. In fact, with metal or rock-themed boozers on every block, Helsinki is one of the most metal cities in the world, and with nans and youths alike decked out in band T-shirts, it seems non-metalheads are in the minority here. Metal Corner even hosts rock karaoke, which will also feature on the Spinefeast At Sea agenda tomorrow as the boat returns to the Finnish port.

When the Galaxy pulls in, the legions of metallers embark and the stopwatch for the bands and crew to load in starts. Children Of Bodom bassist Henkka

says Henkka: "The killer was never caught and they never found a motive, so it's fascinating to us in that it's still unsolved. They tried to prosecute the only survivor but I don't think he's the killer, the real killer is still out there, maybe he'll come after us because we've named ourselves after his murders!" It's not just their name that was inspired by the homicide; alongside typical dark subjects of death, blood and personal struggles, it's become something of a band tradition to include a Bodom-themed track, such as 'Lobotomy' from upcoming sixth album 'Blooddrunk', on every album.

"That's just something we need to have," laughs singer Alexi. "It gives us an opportunity to write our own versions about what might have happened or what is going to happen. It's just like people watching horror movies and ghost stories, it's nothing too serious."

"The lake is cursed," he adds. "Loads of sh!t has happened there afterwards. Last summer two seven-year-old twins drowned in that lake. It's fucked up."

"I thought the whole boat would fucking sink after a few hours!" Alexi Laiho

Seppälä is slightly concerned.

"Playing in a venue, you know how the stage is and everything," he says, "with this, we have no idea. We know it's going to be on a cruise, but it's going to be on a very small stage."

For a band used to packing out massive venues, the boat's art deco venue, the Starlight Palace, provides a far more intimate setting, the capacity of which the five-piece have long since grown out of. In fact, since forming in 93, Children Of Bodom, completed by axe-slinging frontman Alexi Laiho, guitarist Roope Latvala, keyboard player Janne Worman and drummer Jaska Raatikainen, have become one of Finland's biggest musical exports. Their charmingly-titled 05 opus 'Are You Dead Yet?' saw them touring with the likes of heavyweights Lamb Of God and Slayer and sharing stages with Megadeth and Ozzy Osbourne. It's a far cry from their humble beginnings in Espoo, a city once infamous for the Lake Bodom murders in 1960, which inspired the quintet's grisly moniker.

"All our parents knew about the murders and were really frightened by it,"

FORTUNATELY THIS 'CURSE' hasn't found its way to the band, who are going from strength to strength as they prepare to unleash 'Blooddrunk', the title of which refers to the sensation Alexi felt in his youth after self-harming sessions. Fortunately he's now over that bad spell and can find the same release in playing music.

"I was fucked in the head back then," he says frankly. "I guess the whole thing is about self-destruction, not necessarily about cutting yourself, but just being addicted to hurting yourself. And I can tell you that it's not a good idea. Aside from the obvious risks, cutting himself could have ruined the future of his band."

"I could have cut a tendon and not been able to play ever again, and it's a relief for me that I didn't, but back then, I just didn't care," he continues. "I was a troubled teenager, my life just went downhill when I was 16 or 17. Various events happened, I was fucking depressed and angry at the whole world and didn't care. I ended up in hospital a couple of times and after the last hospital visit I decided I never wanted to feel like that again and just wanted to get better."

CHILDREN OF BODOM

WHAT'S IN A NAME?

THE BACKGROUND TO THE LAKE BODOM MURDERS...

Finland may seem a wholesome sort of place, but throughout the 1960s, Espoo's Lake Bodom was a place many feared. On June 04, 1960, a group of four teenagers were camping by the lake when they were attacked by a knife-wielding maniac. The sole survivor, Nils Wilhelm Gustafsson, was badly wounded. Over the years, many pointed the finger of suspicion at him, and in 2005 he was put on trial for the murders and found not guilty. Despite various theories and supposed 'confessions' throughout the years, the case remains unsolved, and the real culprit could still be at large. If they haven't already snuffed it themselves, of course.



And it was this realisation that was the turning point.

Says the singer: "It didn't matter if someone else, whether it was parents, friends or a psychiatrist, was telling me to stop. I just didn't want to listen. I guess you need to hit rock bottom before you can start to feel better. I wouldn't say anything to kids who cut themselves, I would just want to hear what they have to say, because if you are doing stuff like that you don't want to listen to other people, that's just the way it is."

The pressures of being in a touring band are nothing compared to those he felt as a teenager, and although there are the usual demands to live up to expectations when it comes to selling records, Children Of Bodom are lucky in that their label are pretty relaxed.

thanks to the local tipple Salmiakikossu (a potent salty liquorice-flavour vodka that's black for a reason). Everyone else seems very well-behaved; in fact, there's not a pile of sick or passed-out punter anywhere in sight, with the somewhat reserved crowd politely appreciating the rock.

"We do not go wild, we are Finnish," one pair of revellers decked out in 'Bodom T-shirts' chastise us, as a deafening roar signals the quintet's arrival on stage. Fists punch the air and the crowd goes wild (well, in their controlled kind of way, of course) as Alexi barks down the mic, and the troupe's whirlwind headbanging sends a gust of wind in our direction. The singer's certainly not letting the fact that he's just been in hospital with a joint problem compromise their first show in six months, taking the

"I wouldn't say anything to kids who cut themselves. I would just want to hear what they have to say." Alexi Laiho

"Our label don't push us, and that's a really good thing, as the last thing you need is a record label or management pushing you. We do what we do and that's that," maintains Alexi. This policy doesn't seem to have done 'Bodom any harm so far. Later this year, they'll be touring Australia, New Zealand and Japan, and tearing up the US on the Gigantour, which also features High On Fire and Megadeth. And that's not to mention playing alongside Iron Maiden at Wacken.

"Playing there is going to be amazing," enthuses the frontman, who used to attend the festival as a fan only a few years ago. "When there are so many people there only for you - about 15,000 people going crazy - that's something you don't get every day!"

BEING AT SEA with 2,000 metal fans is certainly not an everyday occurrence, either, and if finding the lifeboats was an easy task (we're not kidding here, images of icebergs and Titanic's rapid submergence to the depths are still etched in our minds!), finding our cabins is not. Corridor after corridor of doors... it's like a bloody maze. Worse still, with no backstage area, the band will somehow have to find their way to the stage from theirs. As the ship sets sail, Agonizer, who resemble a far more metal HIM, kick off the bill. Judging by the T-shirts, the boat is mostly crammed full of Agonizer and 'Bodom fans, and as the evening draws on, Rock Sound gets even more 'merry'

ideal opportunity to preview the hefty-yet-melodic newbie 'Tie My Rope', which fits in seamlessly with crowd pleasers 'In Your Face', 'Living Dead Beat' and old fave 'Bodom After Midnight', which sets the tone for the hours of drinking ahead. Spinefarm certainly know how to throw a party, and pints of vodka are handed out, with all the bands and crew heading for an aftershow party in a tiny cabin, and boozing well into the next morning - which would probably explain the band's absence as we try to track them down for snaps on the Galaxy's return voyage. Apparently they're all drunk or have crashed out somewhere and Rock Sound is amazed there haven't been any other casualties - including the vessel itself!

"I was actually very surprised that the boat didn't get damaged that much as that's how things usually are after a metal show," states Alexi when we catch up with him later. "I thought the whole thing would fucking sink after a few hours - but I'm glad it didn't! It was cool - I've never played on a boat before. The crowd were really great but it was so hectic after the show. It was hard to get away for a while, there were people all over the goddamn place. If you wanted to escape for a bit you'd have to jump the ship, but that would have probably been a bad idea!"

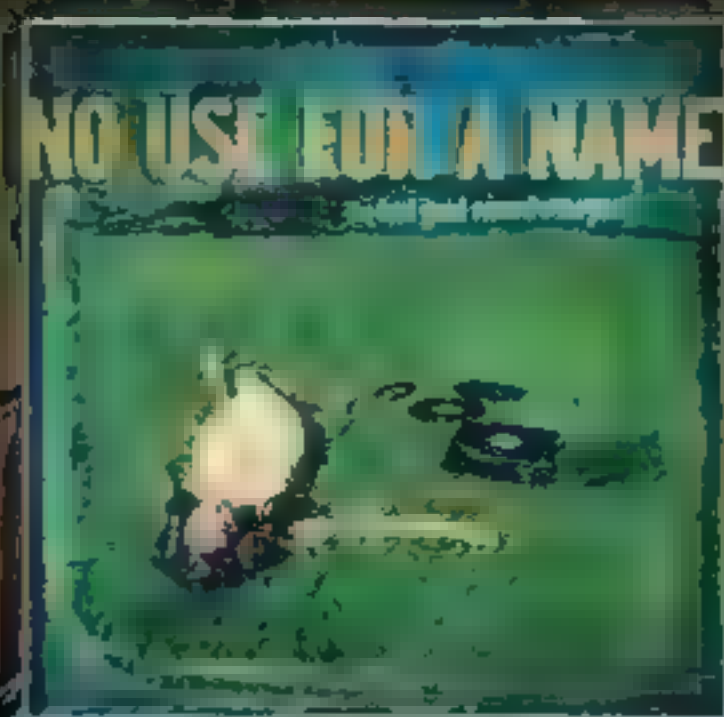
The album 'Blooddrunk' is out on April 14 on Spinefarm. www.cobhc.com



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FAT WRECK CHORDS - 31ST MARCH 2008



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FAT WRECK CHORDS - 31ST MARCH 2008



GIRL'S GUN A GHOST - THROUGH THE EYES OF AHAD
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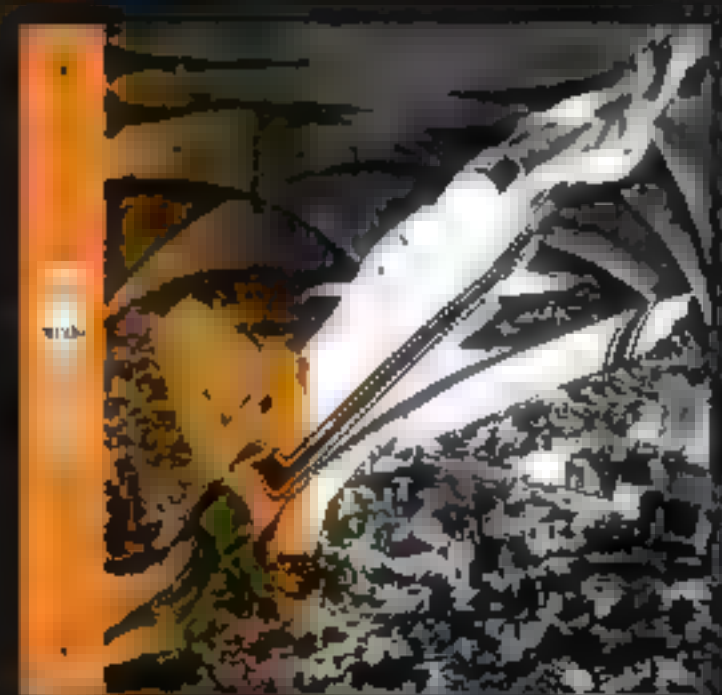
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Ex-ALL frontman's latest project, band members include Steven Brud and David Friedman from the Flaming Lips!!
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**ROCK SOUND's Viking scribe
J. Bennett squares up to
Oxbow frontman and fighting
know-it-all Eugene Robinson
while the rest of us practice the
martial art of legging it...**

"This was a spanking delivered the way
spankings should be delivered
— in a measured amount."

OXBOW

FIGHTING TALK

WORDS / PHOTOS: J. Bennett

It's easy to get the wrong idea about Eugene Robinson. Apocryphal accounts heard second and third-hand about swift, decisive beatings delivered at Oxbow shows (always by Robinson) stuff the already overstuffed interhole with more conjecture, hearsay and gossip than most people would care to investigate or process critically, and yet just about everyone who knows the name ('Eugene From Oxbow') is more than happy to repeat these tales ad infinitum. Make no mistake though, each and every one of those beatdowns — like the one in San Francisco back in '93 that left a footprint on a would-be de-pantser's face and the more recent one involving a member of Amplified Heat in Washington DC — did in fact take place and they were in fact delivered (summarily) by Mr Robinson. The whys and wherefores of such stompings are seemingly always up for debate, especially by those on the receiving end, and even more especially when it comes to the million-dollar nursery school question of, 'Who started it?' But lest we devolve into hearsay ourselves, let's stick to the facts, which are as follows.

1) EUGENE ROBINSON LOVES TO FIGHT.

2) HE IS THE VOCALIST OF OXBOW, a preternaturally talented Bay Area musical enterprise that has spanned nearly two decades and has delivered shock and awe to every corner of the globe.

3) A STANFORD GRADUATE, Robinson is a career journalist, with a CV that includes freelance and / or editorial stints at Hustler, GQ, Vice, Grappling (for whom he wrote a series of articles in which he fought seasoned Ultimate Fighting Champion pros like Frank Shamrock and Daniel Gracie), and EQ (in the interest of full disclosure, it should probably be noted that he was *my* editor there, for exactly one cover story) — not to mention his seminal early-80s zine *The Birth Of Tragedy*.

4) HE HAS TRAINED EXTENSIVELY AND FOUGHT COMPETITIVELY (and enthusiastically) in the disciplines of Brazilian Jiu-Jitsu, Muay Thai, Kenpo Karate, boxing and wrestling. In the past, he has also engaged in less-organised fistic pursuits such as bouncing, underground fight clubs and "collections", the latter of which involves details best left unspecified.

5) HE HAS WRITTEN A HIGHLY ENTERTAINING, POTENTIALLY INSTRUCTIVE (SHOULD ONE BE INCLINED) BOOK for HarperCollins entitled *FIGHT: Everything You Ever Wanted to Know About Ass-Kicking But Were Afraid You'd Get Your Ass Kicked For Asking*, which was recently released in audio form by Hydra Head. The book ping-pongs between Robinson's own

pugilistic endeavours and his well-researched investigations within the ultra-violent worlds of Ultimate Fighting, football hooliganism, Indian knife-fighting and "rock 'n' roll" prison-cell combat. In one chapter, our man even challenges former heavyweight champ Evander Holyfield. To his face. During an interview.

6) HE'S ONE OF THE NICEST GUYS WE KNOW, and we hope to keep it that way.

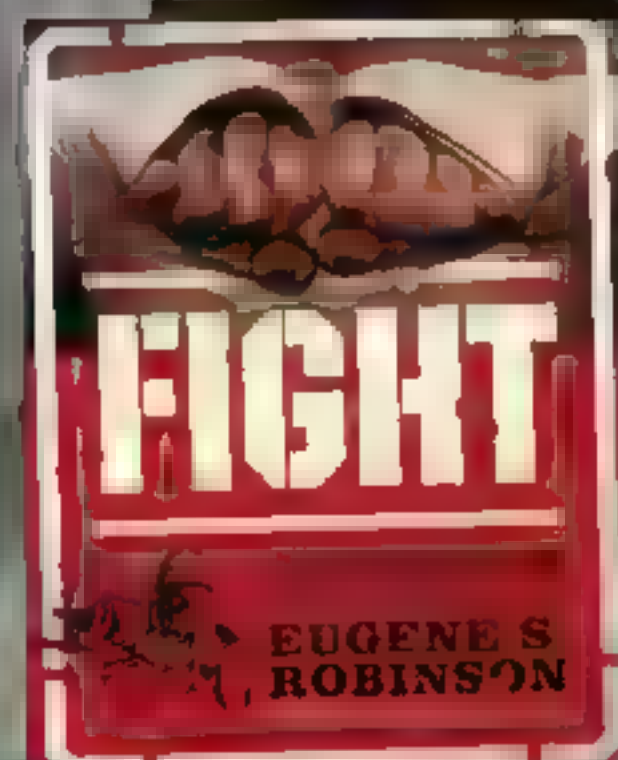
TELL ME ABOUT THE FIRST FIGHT YOU WERE IN THAT YOU ACTUALLY ENJOYED. "I'd have to say that was the first fight I ever had. Before that, all the fighting I had done had taken the form of play and when you're playing, your ideas about efficacy are confused... So I never had a sense that I was capable at all in this regard, but I was being dogged by a guy when I was on a swim team in Brooklyn. I was nine years old and it was exactly how you'd expect a swim team in Brooklyn to be — especially in Flatbush. This one guy was a dick; he did not like me. And I was a pretty gentle kid. So the guy starts fucking with me and then he did something that forever changed both of our lives. [Laughs] He leaned over and feigned as though he was going to strike me — to see if I would flinch, I guess. And my first and most immediate reaction was to, of course, strike him. I hit him in the arm and he was going 'Ow!', and I started laughing because I thought we were playing — even though I knew he was being mean to me — and then I saw that I really had hurt his arm. That was when I was like, 'Oh, yeah — I got somethin' good here. I've got lightning in these hands!'"

IN THE BOOK, YOU MAKE A CLEAR DISTINCTION BETWEEN A BULLY AND SOMEONE WHO ENJOYS FIGHTING... "Right — and I didn't become a bully at that point, but I definitely became somebody who was willing to go to the fuckin' post for shit that I believed in. A guy on Steve Aibini's Electrical Audio forum was talking about the fight that I got into with the guys from Amplified Heat in DC and he was saying, 'Eugene is an asshole, a macho bully'. But it's like, do you think I beat on that guy because he was five-foot-five and 125 pounds? I didn't give a fuck how big or small he was — including if he was someone the size of [sizeable Australian artist] Seldon Hunt. I don't give a shit. It's all well and good to talk about me being an asshole, but if you factor in that I had been drinking and that I had a knife — and a Walther PPK [gun] — in my pocket, and that I outweighed the guy by about a hundred pounds, the fact that he got a split lip is really, really... that was the



We were going to insult Eugene in this caption but thought better of it...

"There's nothing quite like the martial art of sprinting. It's just been a while since I've had to do it."



least I could've done. And it wasn't accidental that he got off easy. This was a spanking delivered the way spankings should be delivered - in a measured amount. I was trying to correct behavior, I wasn't trying to murder the guy. So I told the guy on the forum, Hey, man - maybe where you're from it's perfectly cool to talk as loud as you want as long as you want in a movie at a restaurant or at a show, but I'm notorious for telling people to shut the fuck up. And if I have to tell you to shut the fuck up, it means you are talking too loud, too close to me. You're a bully, you're a lout, and you're an uncouth, uncivilised individual. And you need to take your shit somewhere else."

ONE THING THAT I WISH YOU WOULD'VE TALKED MORE ABOUT IN THE BOOK WAS HOW THE OXBOW FIGHT PHENOMENON DEVELOPED. HAVE PEOPLE ALWAYS BEEN AWARE OF YOUR TRAINING BACKGROUND, OR ARE AUDIENCE MEMBERS LOOKING AT YOU AND THINKING, 'THIS IS A DUDE I WANNA HAVE A GO AT'? "From the point of view of the book, its genesis kinda sat in, 'Nobody knows who the fuck you are'. Those words were actually said to me, and I was in a position where I had to write a story that could be engaging regardless of who I was - like a magazine article writ large. Which was easy enough to do, so I didn't spend a whole lot of time on the Oxbow stuff. Based on what [the publisher] wanted, it clearly wasn't the time or the place. It also wasn't necessarily what I considered to be a good book. The Oxbow fight thing didn't come from anything other than not putting too much credence into the divisions between performer and person. I'm a performer, but I'm also a person, so if in the guise of performing you try to pull my pants down at that point I become a person. And what does a person do when somebody tries to pull their pants down - walking down to the subway on the street, or waiting for the bus? You would probably react pretty close to how I reacted. And I think that was the first public incident of me beating the fuck out of somebody. But that set up an interesting dynamic because there have been a raft of guys - singers, front-people - who have had this kind of relationship with their audience"

LIKE HENRY ROLLINS... "Henry Rollins, GG Allin, Iggy Pop... but those guys always felt more comfortable being victimised. I remember seeing Black Flag in Detroit back in 1983, and Henry was curled up in a ball on the stage while people were spitting on him and hitting him. I guess this fulfilled some sort of Christ quotient for him. I remember somebody said to me online, 'Yeah, I'd like to see you do that shit playing with the Bad Brains'. No mistaking, I love the Bad Brains - I just saw them play last week. I've seen them play more than any other single hardcore band that I've ever seen play. But my worst show ever

in my entire life was a show we played with the Bad Brains in Oakland in 1983. I couldn't figure out why - other than the fact that I idolised them - but then I finally realised that we really are the anti-Bad Brains. They have 'positive mental attitude' and 'rising above' and righteousness - these are not themes that occur within Oxbow or even Oxbow's music. To a certain degree all that music is didactic, even Black Flag. I remember [Jello] Biafra criticised my lyrics once, saying, 'We have to get beyond this', as if our music should be uplifting in some sort of compulsory sense. Man, fuck you and fuck that. We just had a piece appear in *The Wire* where the guy said, 'Eugene resists analysis'. It's like when Beethoven played a piece and this woman asks him, 'But what does it mean?' And he looked at her, sat back down at the piano and played it again. You've got the music, you've got the lyrics - you figure out what it means. I'm writing you a letter. How many more letters can I write you?"

IS THERE ANYONE YOU WOULDN'T FIGHT? "Yeah there are guys I wouldn't fight, and I could give you their names right now. But you're talking about competing. If we're talking about someone who's trespassing on your rights as a human, your standing as a man, this is someone you gotta fight no matter what. Unless the odds are so overwhelming that... I remember I was getting into a fight with these *cujines* in Brooklyn, which I mentioned in the book. It was outside after a midnight showing of The Clash's *Rude Boy*, and as we're facing off, these guys break their beer bottles. So now I got three fuckin' guys with broken bottles in my face. At that point, Jack - the smart money walks away. And I got no problem with that. Which is just what I fuckin' did. I would've gone home in one piece that night had they not started throwing the bottles at me, which tore open the cartilage in my ear - which of course necessitated me running back, stomping one into unconsciousness, and then chasing another one back into the theatre and stomping him until his cousin came and pulled me off of him. That was my goodbye to New York City; a week later I came out to college at Stanford. At orientation, I still had blood caked on my face because it hurt so much to try to wash it. My earlobe was at a 90 degree angle to my head, - I looked like I had a wing. So I have no compunction about running away if I think it suits my purposes. There's nothing quite like the martial art of sprinting. [Laughs] It's just been a while since I've had to do it."

Eugene's book **FIGHT!** is out now through HaperCollins; the audio version is available through Hydra Head. Oxbow's latest album 'The Narcotic Story' is out now, also on Hydra Head.
www.eugenesorobinson.com

An extended version of this article originally appeared in *Decibel* magazine

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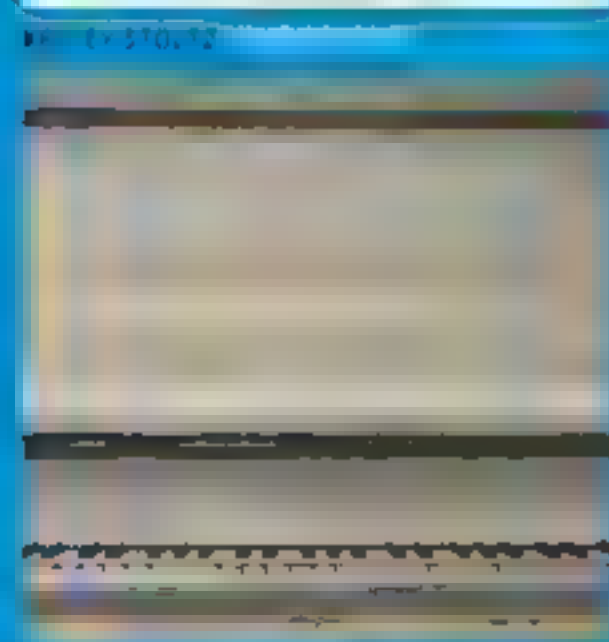
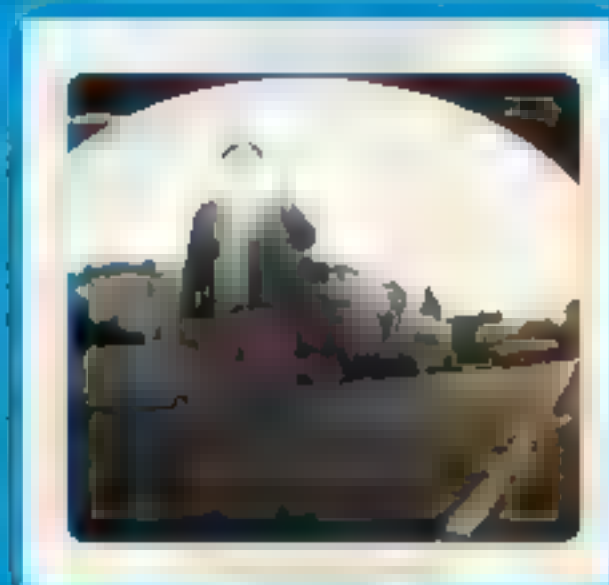
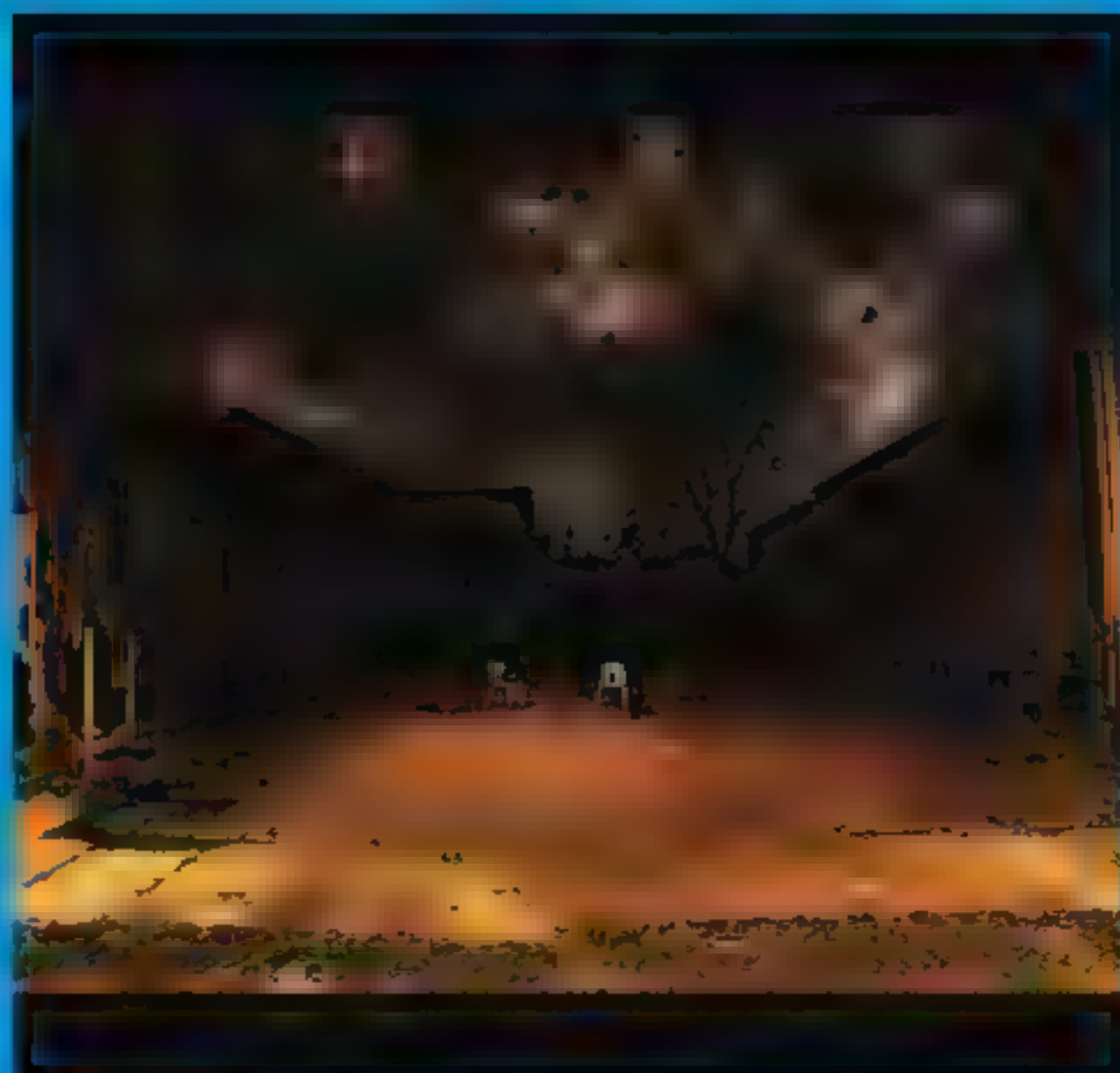
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HE TO SEQUENCE

Frank Turner to star in Men in Black III
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ROCK SOUND meets
folk-punk hero Frank Turner
to discuss love, loss, and
why 'maturity' isn't
such a bad word...

FRANK TURNER

The Way To Thunder Road

WORDS: Rachel Kellehar

No one can dispute the fact that Frank Turner is one of the UK's hardest working musicians. In the two and a half years since the demise of hardcore stalwarts Million Dead, he has not only written and self-produced two EPs and two full-length albums, but also played more than 400 solo shows in 13 different countries.

"I think I go mad when I'm not touring to be honest," laughs Frank, as Rock Sound ruminates about the logistics of a life truly lived on the road. "I was having a conversation with a friend of mine the other day," he continues amicably, "and we both agreed that if we weren't musicians we would never go out with anyone in a band in a million years. What a retarded thing to do! It can be done, but the bottom line is that in my life, music is infinitely more important to me right now."

That said, much of Frank's new opus 'Love Ire & Song' does revolve around the subject of relationships, and more overtly love and the varied emotional states that go with it. From the loneliness of missing those close to you, to the loss experienced at the death of a friend, or the anger felt when someone you trust turns out to be a bit of a bas-

"When you say the word 'mature' with regards to music, people think of old men with jeans up to their armpits!"

tard, he articulately disseminates his subjects with emotional and intelligent accuracy, a marked shift in confidence and tone allowing his songs greater depth and maturity than ever before.

"I did worry slightly that there were one too many songs about love," he reflects, "but you have to write honestly about the things that bother you, not just empty lyrics. Subjects like love are universal. It's not like I'm writing a diary, people can pick out things that they relate to. Love is the best subject in pop, and all pretensions aside, that's what I play."

Despite its upbeat moments – opener 'I Knew Prufrock Before He Got Famous' and lead single 'Photosynthesis' being shining examples – the overall tone of the album is frequently deeply sad, with melancholic piano-led closer 'Jet Lag' exquisitely detailing the toll that such an intense nomadic lifestyle can have on a man whose sole philosophy is "to see and do as many things as possible". Aching, painfully wistful lyrics about the loneliness of a lifestyle loved beyond all measure combine with the warm yet clumsy tones of a 200-year-old piano to create one of Frank's most revealing songs to date.

"I'm not a particularly good session pianist," he admits, "but because it was there every night I'd just start playing with ideas. I was really pleased with how it came out in the end, it just sounds really fucking sad – really, really bleak."

Another standout offering is the poignantly titled yet upbeat

'Long Live The Queen', a heartfelt tribute to a close friend of Frank's who tragically died in 2007.

"I ended up playing a song at her funeral because she asked for it, before the end," states Frank, gently. "It was 'Tiny Dancer'. We always used to play it at like three o'clock in the morning and get all the words wrong. So I sat down and learnt the words properly. It's a very sad story, but I wanted 'Long Live The Queen' to be a happy song. I was really nervous actually, the first time I played it for our mutual friends. I didn't want anyone to be offended by it, but I couldn't really tell because it's written solely from my point of view. Her mum got a copy of it the other day and said that she approved. So that meant a lot to me."

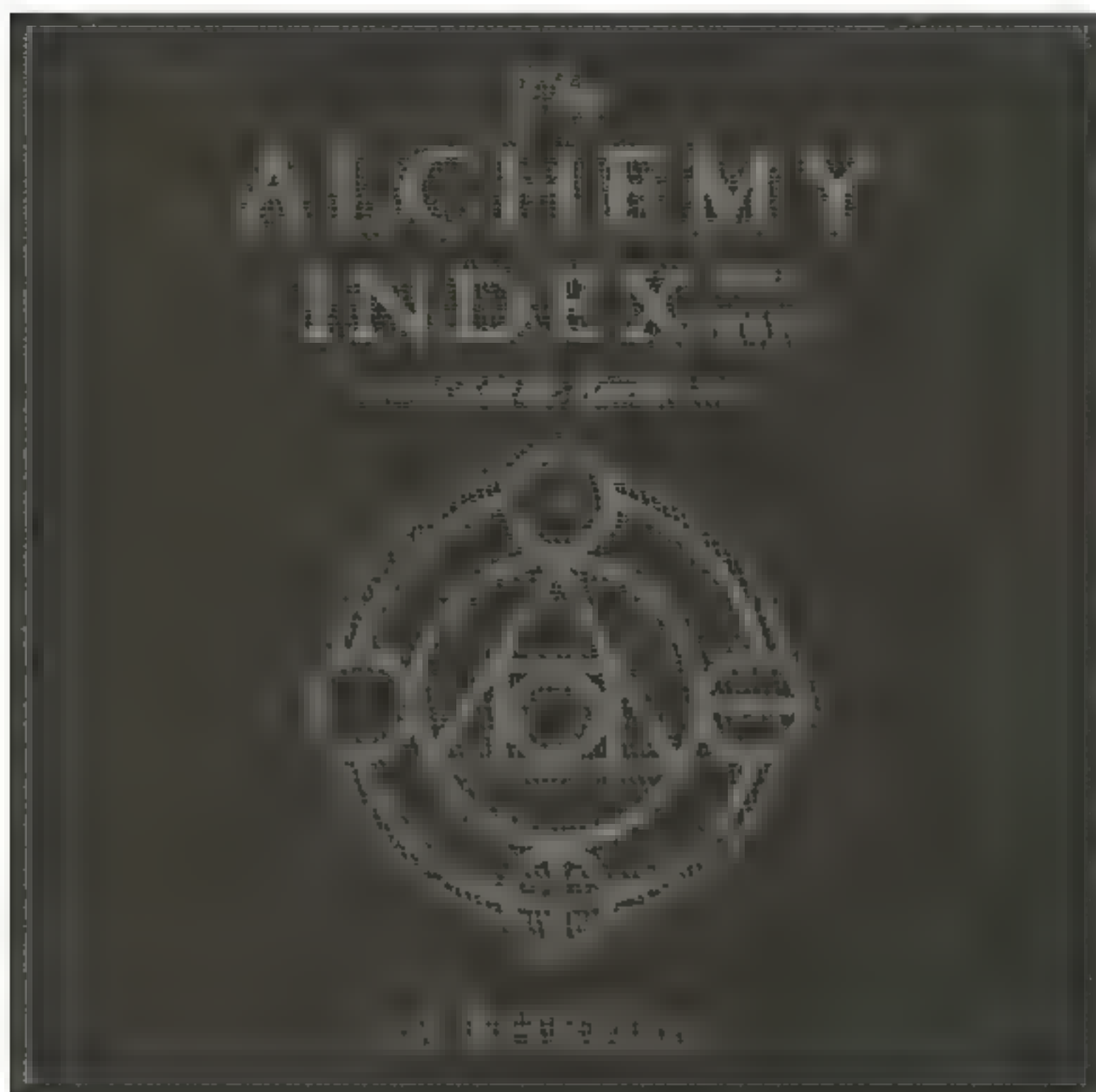
WITH THREE YEARS OF experience travelling as a solo musician behind him, Rock Sound is curious to know how Frank feels about his personal evolution since his Million Dead days.

"I feel old, it must be said," he laughs, when this particular reporter points out that they'd always thought of him as a figure far older than themselves, only to realise they were actually the same age. "Let's skirt the word wise, and just say I'm a little more world-weary," he continues cheerfully. "'Maturity' is a word that I am kind of wary of, although I would actually like to say that this album is more mature. But the problem is when people start saying the word 'mature' with regards to music, people start thinking of old men with jeans up to their armpits..." Dad-rock, however, this album is not, and Frank's attitude remains very much rooted in the DIY punk rock ethos. 'Photosynthesis', for example is about "the fact that time and time again people come up to me after shows and go, 'I wish I could do what you do!'"

"My response has always been to quote Henry Rollins, 'I'm a man of average intelligence but I've achieved what I have through hard work, so if I can do it, imagine what you can do'. It's not like all this just landed on my lap one day when I woke up in the morning! It's something I've worked hard at to achieve. I think that everyone has a shot at doing something worthwhile and interesting, it's just a lot of people are too scared and / or lazy to go for it, and that saddens me a lot." With 'Love Ire & Song' now hitting the shelves, supported by a month-long UK tour, Rock Sound is keen to know if Frank still feels this album, as he told us in issue 105, "pisses all over the last one"? "This album is a lot closer to what I'm trying to say," he laughs, conspiratorially. "I don't know what I'm trying to say; if I could say it, then I wouldn't need to write songs anymore! The first track though, 'I Knew Prufrock...', well this is an enormous thing to say, but I think of it as my 'Thunder Road'. It's almost a manifesto, but not a political one, a social one. That's probably the song that I'm proudest of that I've written in my life. So there it is." Older then, although not necessarily wiser, Frank Turner has made his statement of intent. Are you punk enough to join him?

The album 'Love Ire & Song' is out on March 31 on Xtra Mile. Catch Frank on his March / April UK and Ireland tour; see gig guide for dates.

www.frank-turner.com



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"It sounded like Cher having an epileptic fit." THE FLIGHT

rock-sound.net 185

REVIEWS ALBUM OF THE MONTH

5IVE [9] 'HESPERUS' (TORTUGA)

For a horrible moment there it looked like the good ship 5ive had steered off course and disintegrated into a pile of cosmic space dust. It's been a whopping seven years since the Bostonian duo's last full-length 'The Telestic Disfracture', and there's been no further communication from comrades Carr and Harrold since 06's 'Versus' EP (which comprised mainly

of material from an earlier vinyl-only split with electro nut Kid606). But now, just when Rock Sound was getting ready to move on and start seeing other purveyors of mind-addling psychedelic sludge, they show up unannounced with a freshly baked batch of scorching instrumental jams. The swines...

'Hesperus' is a definite progression from the band's mighty self-titled debut and its more experimental follow-up. Certain similarities remain, but the dark, lysergic energy of old has been converted into something a little more vibrant and dynamic. Take first track 'Gulls', for instance - it's a far cry from the dense 10-minute sprawl of previous album openers 'Burning Season' and 'Stockholm (Blues)', sounding positively sprightly in comparison. The lively rhythms of Charlie Harrold provide the forward impetus, while axeman Ben Carr delivers hard-hitting riffs accompanied by plenty of that trademark 5ive fuzz. The brooding, vaguely Capricorns-esque 'Big Sea' follows with a sound that befits its title, alternating between stormy turbulence and pensive calm, along with a tasty midsection ripped straight from the 70s hard rock rulebook.

The album's undoubted pièce de résistance comes in the shape of 'News I'. From gentle beginnings to deafening climax, it's a breathtaking sonic trip that draws together all the band's strengths. Employing a bright and clear guitar tone, Carr lays down Eastern-tinged melodies reminiscent of Grails' 'Burning Off Impurities', evoking images of a fiery orange sun casting its rays over parched desert terrain. Then, five minutes and 40 seconds in, the heavens burst and suddenly the landscape is submerged under a torrent of fuzz and distortion that carries through 'til the end. Its sister piece 'News II' (the lengthiest track at 12 minutes) is equally powerful, rising and falling like the tide, before ushering the record to a triumphant and satisfying conclusion.

Whichever way you look at it, 'Hesperus' is a stunning achievement. With nothing more than a drumkit, a battered guitar, a mountain of effects pedals, and quite possibly a big sack of drugs, 5ive have created a truly enveloping listening experience that demands to be played at incredibly high volume, preferably through a decent set of speakers. More than that, these seven songs lay waste to the preconception that instrumental metal is the preserve of the haughty and aloof. Packed with bludgeoning riffs and propulsive rhythms, 'Hesperus' exudes a certain rough-and-ready appeal, with cuts like 'Kettle Cove' inviting furious headbanging rather than thoughtful chin-stroking. Brilliant stuff all round then. Welcome back, you beautiful bastards.

FOR FANS OF Pelican Capricorns Boris, Kynuss

www.myspace.com/thereal5ive

MIKE KEMP



IN THEIR WORDS...

BEN CARR (GUITAR)

So why the title, 'Hesperus'? "Hesperus" is the street on which our practice space has been located throughout the writing of most of this album. About two years ago we decided to relocate to my company for practice purposes, because of the size of the location - 5,000 square feet - and the monthly cost, nothing."

Does it have a special place in your hearts then? "It is the area around where I grew up as a child, in Gloucester, Massachusetts, and is a nice representation of where we're at now and also where we come from. It has a nice New England coastal feel, lots of woods, beaches, and coastal areas, and has a lot to do with where both Charlie and I are from. It also ties in to musical influence, in a way, as you tend to reinterpret your surroundings, usually into whatever tangible medium you have at your disposal."

How do you feel this album is different from your last two? "It's a more structured piece of work now. Five songs used to be about 20 per cent written riffs and 80 per cent jams. Now they are about 90 per cent written material and 10 per cent solo / grey areas, which are used to flesh out a composition, or to either bring a song from somewhere, or to somewhere else. We have also just naturally evolved musically as a band over time. You can still hear the old Five, it's in there, it's just better now, we know what we are trying to say."

It's been a while - we heard you and Charlie called it a day. What happened, why call it all off, and what got you guys working together again? "We had a bunch of personal issues that needed attending to on both sides, we took some time off from the band to set them in order and then just naturally got back on with things. Charlie and I have been friends for going on 15 years now, I think we are probably going to always be friends, it's a bond."

How much of this record has been fuelled by narcotics and alcohol in the rehearsal room? "Would you believe the answer is zero? I'm not saying I never drink, but it is definitely not used as fuel at this point in my life, and as for the narcotics, although you might think to yourself, 'This is definitely made on drugs', it's not. It's possible to be more artistic and creative when you're not blocking the signals. You actually need your wits about you to do this stuff well. It's drugs without drugs, how about that?"

How do you hope people will react to this bad-boy? "Some will love it, others still won't get it, and we'll keep on making more records. Maybe someday someone will figure out what exactly to file us under in the record store."



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REVIEWS ROCK



JUCIFER

JUCIFER [7]

'L'AUTRICHIENNE' (RELAPSE)

Jucifer could make a credible claim to be America's number one traveller rock band. This does not mean they bear comparison to the Levellers or Ozric Tentacles, rather that they decided to live in their tour bus seven years ago and, as one assumes, have had a ton o'fun living nomadically. Previous Jucifer records have been curiously unsatisfying - The Breeders with heavy rock guitars, except without songs as good as The Breeders. Corneth 'L'autrichienne', however, and the tables have turned, this album stretching to 70 minutes yet sounding like a band doing whatever they want at last, and with rather more success than Kim Deal and co's latest, somewhat limp effort.

A total of 21 tracks gives Jucifer free rein to explore their numerous modes. Preposterously guttural hardcore which winds itself up within a minute ('Thermidor'; 'Fall Of The Bastille'); lush pianos and glowering sadness (the title track); lugubrious doom steeped in low-end muck ('Moyade') and early Cat Power-ish indie-folk ('Fleur De Lis'). The fact that it all sounds like the work of one band has a lot to do with Amber Valentine's vocals, which trail tartly atop even the heaviest moments, but is equally attributable to the duo's unique, self-assembled aesthetic.

FOR FANS OF: The Breeders, Torche, Melvins

www.jucifer.com

NOEL F GARDNER

IN THEIR WORDS...

AMBER VALENTINE
(VOCALS, GUITAR, PIANO)

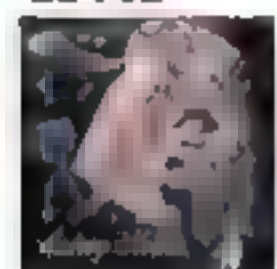
Do you feel like you should get more credit for being ahead of the curve with the two-piece band thing? What's the secret to getting the most out of that musical set-up? "For that, as well as a few other things that have now been co-opted by newer bands: many amps and clear drums, the way we use lighting, even the way we move when we play. It's a strange sensation to watch people get lauded for doing half-assed versions of something you and your partner invented. Not a terribly pleasant one. It's awkward to feel that by being yourself - just continuing to do what you do - you appear to be part of some silly trend. And so many people don't pay attention to which came first. But when they do, we get the credit we deserve. That's nice!"

Were there any particular touchstones in rock / punk / metal's annals that inspired 'L'autrichienne' being a double album? Is it the sort of album you've always wanted to make but not been able to? "I think the double album is a fantastic, grand, obnoxiously archaic medium. In this world of iPods, come on! The need to do one comes partly from a love of vinyl record albums, and 70s rock. It's also a statement. 'This is our record and our fans' record, yes we KNOW it's a challenge. Do you like music or just pretend to? Do you think bands should aspire to art or just be wallpaper?' We had 'L'autrichienne' in the chamber for years and years. But like a mythical quest, there's a code of conduct for the double album. It can't be done too early in your career."

Is the nomadic life the only one for you guys now? If you made a bunch of money through Jucifer would you buy a house and settle back down? "We're nomads for sure. If we get rich we'll buy land in strategic locations and put in hook-ups for our motorhome. Each spot will have a recording studio and riding stable."

AUDREY HORNE
'LE FOL'

[8]



Hailing from Norway's Bergen, the haunt of many a darkened black metal soul, Audrey Horne are a totally unique prospect: thick, metallic grunge with a DIY punk heart, choruses the size of Scandinavia itself, a Viking spirit that would make Amon Amarth proud and a truly sinister underbelly befitting a band who took their name from a character in David Lynch's Twin Peaks. That they also used to share a member with Gorgoroth is also not a surprise. Make no mistake though; above all, this is compelling, catchy stuff, impossible not to love. Not one song is without its own personality or charm, and yet it all gets into one formidable and excitingly dangerous beast.

FOR FANS OF: Torbengre, Amulet, Alice In Chains, Faith No More

www.audreyhornemusic.com

TARIK ALGIN

BLOOD RED SHOES
'BOX OF SECRETS'

[8]



Once upon a time, Laura-Mary Carter of Lady Muck and Steven Ansell of Cat On Form decided to have a jam. The mix of choppy beats, boy / girl vocals and powerful riffery they created was so damn tasty that Blood Red Shoes unintentionally plopped into existence, and three years, six singles and 300 plus shows later, the fruit of their labour has finally been launched onto the world in long player format. Grungy, rock n' roll attitude tears through every track with unstoppable grit, potently experimental drums cheerily bashing away at your skull while vocal layers and altruistically catchy guitar hooks maul your ears with joyful abandon. Delicious indeed.

FOR FANS OF: Los Campesinos!, The Blow, Pull Tiger Tail

www.bloodredshoes.co.uk

RACHEL KELLEHER

BORIS
'SMILE'

[7]



Never ones to rest on their creative laurels, Boris have changed musical tack yet again, this time looking to the itchy influences of their youth - cartoons, bebop, pop, spandex-clad cock rock - for inspiration, turning them inside out and birthing something unique, meaningful and altogether intriguing in the process. Dubious as that might sound on paper, 'Smile' fits seamlessly into the existing Boris back catalogue effortlessly combining many of the band's familiar influences into one dazzling spectacle that is - for them at least - catchy and accessible without ever sacrificing the experimental edge for which they have become so renowned.

FOR FANS OF: Sun O))), Harvey Milk, Melvins

<http://homepage1.nifty.com/boris/top.html>

ALEX DELLER

CREATURE WITH THE
ATOM BRAIN

[8]



Aldo Struyf has been carving out a niche as Millionaire muso and (album guest vocalist) Mark Lanegan cohort for some time. As the Creature With The Atom Brain, the Belgian keeps things deceptively simple and doggedly psychedelic, opting for the kind of frazzled, kerosene-soaked fuck 'n' roll that, in another incarnation, would gatecrash crack-house parties and shit in the sink when no one was looking. While the album is stuffed with riffs that lurk around Overdrive Central with barely concealed menace, the Dandy Warhols-esque splurge of 'Mind Your Own God' carries more elegance, while the startling 'Rape-man's Scalp' shows Struyf's love of screwball anti-pop à la Melt-Banana has not gone unchecked.

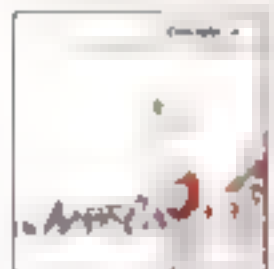
FOR FANS OF: QOTSA, 13th Floor Elevators, Dandy Warhols, Melvins

www.myspace.com/creaturewiththeatombrain

DARREN JOHNS

DEVICE
'OBSTACLES AND PLAYGROUNDS'

[7]



Device might hail from Milton Keynes but don't hold that against them. They've clearly put the frustration at being locked away in the country's weirdest town to good use, writing a set of visceral post-hardcore tunes that drip youthful exuberance and showcase huge potential. And, although the likes of 'Public Show' and 'A Decade In' underline a slight propensity for the overly earnest, at their best ('Motion Sickness', 'Whilst We're on the Subject') the tangled riffage and boundless energy offers enough to suggest that, a few records down the line, we could have a JK answer to At The Drive In on our hands. No pressure or anything though boys.

FOR FANS OF: At The Drive-In, Sparta, Fightstar

www.myspace.com/deviceuk

CHRIS HIDDEN

DUSTY RHODES AND
THE RIVER BAND

[7]



Whack on your dancing shoes, grab your whisky and hoedown attire - and let's get this party going! Recently tipped for the top in 2008 in the LA Times, Dusty Rhodes And The River Band mesh raucous country music with foxy stylings and epic vocal-led interludes. Both thought-provoking one moment and foot-stomping the next, with a flurry of accordion wailing, violin toting, banjo twanging, mandolin plucking and harmonica puffing, Dusty Rhodes... establish themselves as a good-time, feel-good party band - who have the ability to pause for thought. Catchy, epic, heartfelt, boisterous and uplifting, all in one fell swoop. Plus it was produced by Isaiah Owens of The Mars Volta - how's that for kudos?

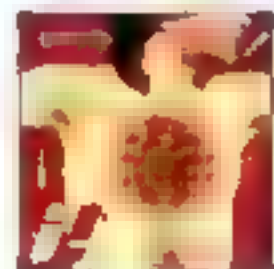
FOR FANS OF: The Flying Burrito Brothers, Old Crow Medicine Show, 500 Miles To Memphis

www.myspace.com/dustyrhodes

EMERY McANULTY

iFORWARD, RUSSIA!
'LIFE PROCESSES'

[7]



To begin with it's not easy to note that iForward, Russia! have changed a few things since their brilliant debut album. The most distinctive element, Tom Woodhead's ludicrous, overwrought yelp, is still here, practically daring people to like them. But, underneath that, their prog side is edging out of the shadows. 'Gravity & Heat' for example, takes the howling energy of their old style and breaks it down into different movements, starting like a ballad, moving through the gears towards crunching metal. They still can't quite match the magnificent pretensions of the lyrics. Their deliberately overblown style could sound pompous except, surely, nobody could sound like this without being in on the joke.

FOR FANS OF: Hot Hot Heat, yourcodenameis:milo

www.forwardrussia.com

TREVOR BAKER

FRANK TURNER
'LOVE IRE & SONG'

[8]



Frank Turner's first solo album generally followed the Million Dead template of painting an observational picture of society at large. This second effort focuses on the personal side of things a little more directly. From the rabble-raising 'Photosynthesis' to the heart-wrenching 'Long Live The Queen' - penned in the wake of a good friend's passing - 'Love Ire & Song' is a tale of downbeat optimism to which we can all relate. Another standout is opener 'I Knew Prufrock Before He Got Famous' which sits as the perfect sequel to 'The Ballad Of Me And My Friends' celebrating the importance of good company, good times, and living for the moment. Frank is truly a unique British talent to be cherished and acclaimed with good reason.

FOR FANS OF: Jonak Matranga, The Lemonheads, Billy Bragg

www.frank-turner.com

OLI ROBERTSON

ALSO OUT...



THE DRAYTONES [3] 'UP IN MY HEAD' (1965)

They may conjure a ysergic anarchy on 'On The Way' and wield a winning jangle during 'As High As I Can', but, otherwise, this harp-happy trio's debut is dangerously in hock to the 60s (and the Hot Lies in particular) and breathtakingly pedestrian. [IM]



THE PHENOMENAUTS [1] 'FOR ALL MANKIND' (RIVER SPARKS)

A band that dress like extras from Star Trek (the musical), a sound akin to a punk Devo on acid and a record that screams "novelty." Frankly, Mr. Blobby and the The Cheeky Girls are a more worthy waste of time. [CJH]



UNCUT [8] 'MODERN CURRENCIES' (CUCAP DAVE)

Husker New, anyone? Canadian foursome Uncut have a similarly fine way with brittle belligerence ("Let's just kill all the living" opines opener 'Darkhorse'), labyrinthine melodies (see the epic 'Out Of Sight') and artfully fractious strums (particularly 'Chasing'), making this a minor post-hardcore masterpiece. [IM]



VOID [2] 'BALLADS FOR BEAUTIES AND BEASTS' (CHAVEN BLACK MUSIC)

Void peddle a brand of cardigan rock, the kind of thing a kindly uncle might 'mash' out to at a family gathering. You know it looks bad but everyone's far too embarrassed to say anything, and a though it seems as though he's having a good time, inside he's really crying tears of bitter regret. [GM]



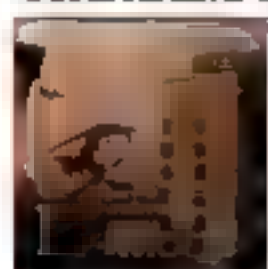
WIDESPREAD PANIC [6] 'FREE SOMEHOW' (WIDESPREAD)

Twenty years since their debut and these re-as are still peddling the same old barroom blues boogie stomp. It's not like this album's gonna change the world or anything but it could certainly teach the likes of Airborne a thing or two about authenticity. [TA]

SOUNDTRACK TO THEIR LIFE KAREN LUAN (KILL CASINO)

"My brother was so obsessed with Apocalypse Now that he painted the famous 'napalm in the morning' quote in thick red paint all over his bedroom wall. He would play the soundtrack endlessly, so I think it just dripped into my consciousness. Too many soundtracks are essentially bad mixtapes packaged together to make quick money off the back of a film, but this record is really, really good. For a guilty pleasure though, it has to be the Top Gun soundtrack - 80s rock cheese at its best!"

HAPPY TRASH CULTURE [5] 'COMPARING THE COMFORT' (LOCALART)



Nothing about this is awesome. Sure, there isn't anything too awful about it either, but from Happy Trash Culture's habit of picking crappy titles to

the consistently weak production, 'Comparing The Comfort' never once sets its sights on top marks. Occasionally the Swedish trio do manage to make their hybrid of grunge and hardcore sound serious - 'Tada' being the most satisfyingly vicious of the bunch - but 'Fine' is Soundgarden without the seedy style, and 'Finding New Places' is Helmet minus all the music and smart ideas. Which means appearing on TV with a stuffed camel is probably going to be the 'Culture's career highlight for a little while longer.

FOR FANS OF: Mince, Soundgarden, Mudhoney
www.happytrashculture.com
SIMON T DIPLOCK

I KILLED PHARAOH [6] 'KING-HELL BREAKTHROUGH' (LOCALART)



With their waistcoats and walking sticks, I Killed Pharaoh have the look of misguided drama students rather than rock stars in the making. Luckily for them,

this debut album has enough potential for you to forgive their sartorial slip-ups. The breadth of styles and ideas tells you that this young Northampton band are intent on finding an individual sound, one that encompasses 30STM's space-rock, DOTSA's heaviness and Faith No More's eccentricity. At this early stage, such combinations can make for schizophrenic listening. But at their most focused, IKP remind you of a young Reuben, such is their energy and likeability. With time, they could be just as great.

FOR FANS OF: Reuben, 30 Seconds To Mars, DOTSA
www.myspace.com/ikp
VICTORIA DURHAM

KILL HANNAH [6] 'UNTIL THERE'S NOTHING LEFT OF US' (WIDESPREAD)



The wonderfully-named Kill Hannah (given that the inspiration was the singer's ex-girlfriend) have been making albums since '98 and this, their

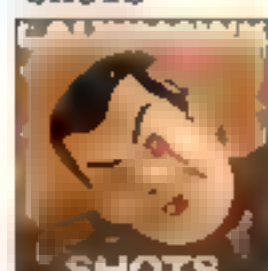
fourth, has been out in the States for a couple of years already now. This release sees them refine their alt-electropop formula and sharpen it into a tighter, stickier pretty hate machine, while still retaining trademark hooks and melodies throughout. At their best (most notably the darkwave disco of 'Lips Like Morphine' or the brooding torment of 'Kennedy') the band sound totally modern and very individual. Many of the songs do sound very straightforward and similar though, and for a 15-track album that's the kiss of death.

FOR FANS OF: The Faint, The Killers,
30 Seconds To Mars

www.killhannah.com
TARIK ALGIN



LADYHAWK [8] 'SHOTS' (LOCALART)



For an album recorded in an abandoned farmhouse in a cold Canadian winter 'Shots' is remarkably full of life. Things get off to a raucous start when 'I Don't Always Know What You're Saying' kicks in. The band not sounding totally unlike compatriots Arcade Fire. From then on it's a solid exhibition of genuine songwriting talent, character, and an exuberant love for music as an undulating, expressionist art form, in the raw, bluesy swagger of 'Corpse Paint' ("paint it on, you'll be gone before long"), the slower, balladic 'Faces Of Death', the frantic yet melodic 'You Ran', and the walk-on-the-wild-side of 'Night You're Beautiful'. Inspiring stuff.

FOR FANS OF: Arcade Fire, The Stills, Wilco,
Bright Eyes

www.ladyhawkband.com
TARIK ALGIN

MURDER BY DEATH [9] 'RED OF TOOTH AND CLAW' (VIRGIL)

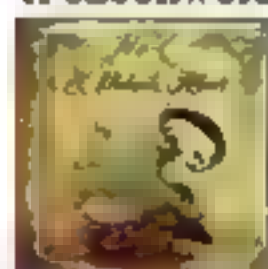


Returning with album number four, Murder By Death have once again produced an aural feast of twisted, Spagetti Western-style gothic scores. Adam Turla's rich vocal narratives entwining themselves within a seething nest of opulent cellos, wavering trumpets and heavy guitars, a dense, sweaty palm pulling your shaking hand further into the darkness. Dramatically engaging, the Indiana quartet sound tighter yet more fluid, static, yet more confident experimenting within the musical desert in which they cast themselves. At times hauntingly low and subdued, at others bursting with frantic explosions of frustrated energy, 'Red Of Tooth And Claw' is a dangerous journey of cinematic magnitude with the whiskey-soaked attitude to match. Outstanding.

FOR FANS OF: Pedro The Lion, Jetho To Brazil,
The Appaloosa Cast

www.murderbydeath.com
RACHEL KELLEHAR

NEX [5] 'A CLOCKWORK HEART' (LOCALART)



Like the musical equivalent of speed-reading, the main problem this Huddersfield quintet create for themselves is a motion sickness-inducing tendency to lurch from genre to genre at a strobe-light pace with the attention span of a five-year-old caned on Coca-Cola; in the worst example, the band are found bombarding the listener in the space of one song ('Dansylvania') with shrieking metal grinding riffage, pop-punk, post-hardcore, theatrical strings and female-based gospel backing vocals. This eclectic approach might make for a unique selling point, but the listening process is like catching a ferret in an oil slick or an eel in Vaseline: not very easy and, frankly, a little bit weird.

FOR FANS OF: Trivium, Lobotomy,
System Of A Down, Blink-182

www.myspace.com/nexmusic
CHRIS HIDDEN

NINE INCH NAILS [10] 'GHOSTS I-IV' (THE NULL CORPORATION)



When Trent Reznor unexpectedly made a new album available online the NIN do a Radiohead comparisons came flying. But what he's achieved

with 'Ghosts -IV' is arguably more impressive. A range of fixed-price download packages - the cheapest at five dollars - means there's something for everyone, and avoids the pitfalls of allowing fans to pay whatever they want. In another affront to music industry traditionalists, 'Ghosts I-IV' immediately received an overwhelming response despite zero publicity beforehand. It's fitting, then, that this 36-track instrumental album also challenges NIN's musical boundaries. Atmospheric soundscapes and discordant noise remain key features, but they've been extensively re-imagined. The results are even more fascinating than we've come to expect from this visionary man.

FOR FANS OF: NIN (of course), Amon Tobin, Boards
www.nin.com
VICTORIA DURHAM

OPERATOR PLEASE [7] 'YES YES VINDICTIVE' (IRBILIT)



Patronise them all you like for being mere whippersnappers and having a drummer that looks like he probably isn't

allowed to have more than one glass of Sunny D a day, but the fact remains that Operator Please sound like they're having more fun than any of us will have in our entire lives. The Aussies' debut album is like a hyper-punk assault of surf-guitar riffs, spazzy violin fiffs and singer Amandah Wilkinson's irresistible lil' Miss Rockstar sass, but as slower moments like 'Other Song' show, they can write saccharine pop tunes when they fancy too. It might be a little too sugary to endure repeated listens, but the in-hai rush feels great.

FOR FANS OF: The B-52s, Yeah Yeah Yeahs

www.operatorpleaseband.com
HARDEEP PHULL

SHOOTING AT UNARMED MEN [7] 'TRIPTYCH' (100 PURE)

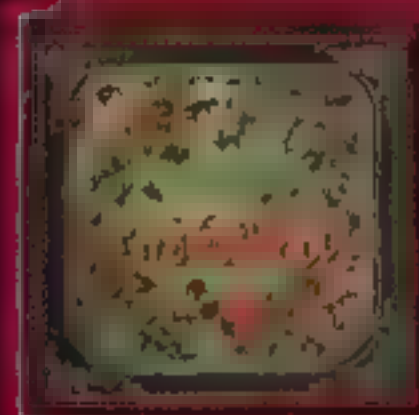


What with the bands they influenced and their two spin-off bands there seems to be more McLusky in the atmosphere now than there ever was when they were going, especially with the arrival of this triple album. Like Andy Falkous' Future Of The Left, bass player and SAUM vocalist Andy Chappie uses violent rage for comic effect and, perhaps, comic effects to disguise his violent rage. So there's plenty of great screaming, exhilarating broken-glass riffs and titles like 'Happy Birthday Placenta'. Two years ago Andy moved to Australia and so this is an all-new line-up, but they're even better than the old one. Maybe the best things do come in threes.

FOR FANS OF: McLusky, Future Of The Left,
Untitled Music Project

www.shootingatunarmedmen.com
TREVOR BAKER

REVIEWS ROCK



PANIC AT THE DISCO [9] 'PRETTY. ODD.' (DECAYDANCE)

By now you will have heard that this album is weird. Panic At The Disco's departure from the sound that made them famous has been dissected both loudly and often by a largely bemused media struggling to understand the musical evolution of four scene kids who began life covering Blink-182 and Fall Out Boy songs. Well, Rock Sound can confirm that what you have been hearing is true. This album is weird. Well and truly. Gone are the electronic flourishes, emo meets techno stylistics and digital recording and in their place come uncompressed guitars, a classic British pop influence and analogue tracking. Yes, this record does sound a lot like Panic At The Disco raping and pillaging The Beatles back catalogue, but it also sounds good. Possibly even great. Potentially incredible. 'Nine In The Afternoon' is total ear candy, 'That Green Gentleman' is ridiculously bombastic, and 'Northern Downpour', while lacking the immediacy of other tracks on the record, is undoubtedly the most important song the band have ever written. Truly golden. No one knows quite how they have done it, no one knows quite why they wanted to do it, but no one can deny that Panic At The Disco have made a baffling, bold, and brilliant second record.

FOR FANS OF: The Beatles, The Small Faces

www.panicatthedisco.com
ANDREW KELHAM



SLAVES TO GRAVITY [7] 'SCATTER THE CROW'



Featuring three ex-members of hotly-tipped band The*Ga*Ga's, this London quartet have gained a considerable amount of kudos in the

past year. Their energetic debut opus will only propel the band in the right direction. Despite an overly polished and commercial production there are some genuine moments of excitement. 'Big Red' and 'Meantime' have already achieved success as singles and there is a strong sense of melody in songs like 'She Says'. Frontman Tommy Gleeson has a strong vocal, but he does sporadically struggle to compete with the band. A decent enough album but with hints of better things to come.

FOR FANS OF: Soundgarden, Foo Fighters, Feeder

www.slavestogravity.com
NEIL DANIELS

SUPERGRASS [8] 'DIAMOND HOOD'



If they didn't spell it out clearly enough with their last fantastic album 'Road To Rouen', Supergrass aren't just in it for the money, they're in it for the long haul.

The Oxford rockers seemed to lose the plot somewhere around the lifeless 'Life On Other Planets' but where their star may have now dwindled somewhat, they're belting out some excellent rock 'n' roll. Right from the early-Manics-esque riff of the opening title track to the infectious 'Whisky & Green Tea' and closer 'Butterfly', they're very much a band reinvented, using their musical maturity and classic 60s and 70s influences to make a complete and ultimately timeless record. More please.

FOR FANS OF: The Hives, The Kinks, Bruce Springsteen, The White Stripes

www.supergrass.com
TIM NEWBOND

THE BEASTS OF EDEN [4] 'END TIMES'



Like The Killers, Brooklyn's Beasts Of Eden have a fairly puzzling tendency to recall the bits of Britpop you didn't even realise Americans were au fait with.

The wah-riddled guitar breaks and keyboard-choked bounce tempo of 'Skin' the second of six tracks on this debut mini-album, sounds like an outtake from the second Supergrass album. Meanwhile half the title track sounds like 'While My Guitar Gently Weeps' with different words. They hit slightly firmer ground with intermittent moments of indie-ish spacerock, perhaps traceable to either The Verve or Yo La Tengo, but if this isn't end up coming off then a bunch of you'll likely be as baffled as this reviewer in 08.

FOR FANS OF: The Verve, The Killers, Supergrass

www.myspace.com/thebeastsofeden
NOEL F GARDNER

THE BLACK KEYS [8] 'ATTACK & RELEASE'



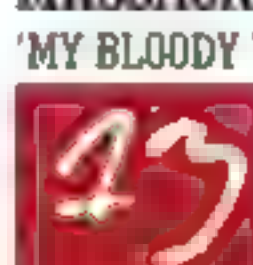
A fruitful collaboration with producer Danger Mouse, the Ohio roots-rock twosome's fifth album was initially intended as a score for something the

'Mouse was developing with deceased wife-beater Ike Turner. By retaining the work as their own (albeit with notable appearances from veterans of Tom Waits' band among others), Auerbach and Carney have nailed a beauty - working from a much broader palette than last year's 'Magic Potion' thanks to the duo recording in a proper studio for the first time. If it were not for that, the slouching banjo and understated gospel of 'Psychotic Girl' and the grandiose Moog-swings of 'Lies' could have been nothing but pleasant afterthoughts to their tarmac-blues majesty.

FOR FANS OF: John Lee Hooker, The White Stripes, Led Zeppelin

www.theblackkeys.com
DARREN JOHNS

THE BRIAN JONESTOWN MASSACRE [5] 'MY BLOODY UNDERGROUND'



Most Western cultures believe the number 13 to be immensely unlucky, so it's not too much of a surprise to learn that 'My Bloody Underground', the 13th long

player by Anton Newcombe (plus whatever particular entourage currently happen to form TBJM), is something of a self-indulgent mess. More avant-garde, more experimental, more instrumental certainly, tracks frequently descend into the kind of droning, drawn-out psychedelic cacophony that was ground-breaking in the 60s but sounds distinctly tired today. Combine that with the embarrassing shock tactics of naming an instrumental piano track 'We Are The Numbers Of The World', and you're left with something as sadly uninspiring as an acid hit that turns out to be nice paper.

FOR FANS OF: Spacemen 3, The Black Angels, Dead Meadow

www.brianjonestownmassacre.com
RACHEL KELLEHER

THE DEATH OF HER MONEY [9] 'SPIRIT OF THE STAIRWELL'



As the opening disc of 'Shit Shaped' strains at the leash, structural integrity of guitar strings tested constantly. South Wales' The Death Of Her Money

are simultaneously announced as real live UK contenders to chiefly American property. Granted, this debut album has preceding parallels - in short, most post-metal pioneers - but few coax such pleasingly instant results with edges bleeding so raw. Burying vocals in the mix lends an uncomfortably close gig-sque atmosphere, an environment TDHM positively thrive in. Yet there are subtleties too, recalling Neurosis' less brutal pursuits, not least a genuinely eerie hidden ambient outro. And at a mere six tracks, it's all killer, absolutely zero filler.

FOR FANS OF: Neurosis, Isis, Envy, Godflesh
www.myspace.com/thedeathofhermoney
ADAM F KENNEDY

THE DIRTBOMBS [7] 'WE HAVE YOU SURROUNDED'



Life as a Dirtbomb must often seem a rather thankless one knowing full well you can write killer tunes at the drop of a hat but nevertheless remain-

ing overlooked by mooks who'd rather settle for toutsed imitators than the real trickin' deal. Nevertheless, Mick Collins and co are back with 12 more tracks of rangy, foot-stompin' rock n' roll action a shot through with their trademark dose of soul, a deceptively simple mix that still manages to nonchalantly name-drop a Nobel Prize-winning physicist, crib lyrics from Watchmen-penned genius Alan Moore and get away with covering both Sparks and Dead Moon over the course of the same exceptional 45 minutes.

FOR FANS OF: Reigning Sound, The Hunches, MC5, Swell Maps

www.thedirtbombs.net
ALEX DELLER

THE SWAMP DONKEY [8] 'THE TROUBLE WITH CRUSADES'



If you can look past what seems at first to be a foolish moniker, this debut album from The Swamp Donkey, who count ex-

December guitarist / front man Mark Moots in the ranks, is a glorious dunking into some of the best mry grooves this side of Down and Corrosion Of Conformity. And true to that moniker, the Reno, Nevada (an area more known for vast deserts than welland!) quartet certainly don't disappoint. Swamp-thick is exactly what you get. Title track opener 'Crusades' is a hefty, tar-thick bone-shaker, while the chugging head-nodder '18 Wheels' will make you shit your pants through the sheer weight of rolling, Southern-style riffery. Dirty-ass heavy rock - nice.

FOR FANS OF: Down, Corrosion Of Conformity, Khary

www.myspace.com/swampdonkey
RONNIE KERSWELL

ALSO OUT...



A THOUSAND KNIVES OF FIRE



A THOUSAND KNIVES OF FIRE [7]
'THE LAST TRAIN TO SCORNSVILLE' (SMALL THORN)

If the Melvins wrote 'Sweet Home Alabama', it would sound like these New Jersey quad-time-a-the-time rockers. Not to be pigeonholed, the Chicago groove of Hey Biddy proves that ATKOF have other's just as a 'super thick strings to the term guitar bow' [D]



CHIKINKI [5]
'BRACE, BRACE' (JULIAN OWEN)

Back to basics return from the electro-flecked sweetbox veterans attempts to recast them as a Superher Furrer Kasabian. At best, 'A Little Time's Shadowy Crunch' or 'Her Chorus's Poignant' provide the twiriness that's an intriguing catch, though not as incessantly inspired as they once were [IM]



JADED SUN [6]
'GYPSY TRIP' (JAN)

re and still loves some hard, awkward sense, probably to a first time in LA, where Dublin's Jaded Sun entered this big old empty head of a debut album. 'Gypsy Trip' is frequently so corny there's no need for a crop circle in it, but it's still a sight better than Burets And Octane and Minder and all those wankers. If you like rock music, you should actively hate this at least [NFC]



LEFT LANE CRUISER [7]
'BRING YO' ASS TO THE TABLE' (ALIVE)

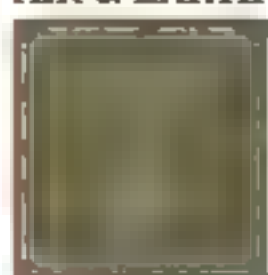
Hawking fool stompin' cotton pick n' del a blues updated for the trucker cap generation, and a Left Lane Cruise are a relatively on cue contemporary proposition. If bourbon and back porch leave you cold, don't 'Bring Yo' Ass' - everybody else's moved to a hoedown, ya [AFK]



PSYCHOCHARGER [9]
'CURSE OF THE PSYCHO' (ARM)

If 'horror' with gusto fed into this surf-wang's a vice you could slip into with greasy ease. 'Camp this rockin' train and ride the sucker straight through to hell baby.' It's dark, twisted evil that simply sounds fuckin' great [PR]

THRICE [9]
'THE ALCHEMY INDEX VOL III & IV: AIR & EARTH'



Album number six for Thrice continues where album number five left off with another brace of EPs that complete their 18-month, double-album, label-departing project. 'Air' opens with 'Broken Lungs' a meditative and explorative piece of ambient rock, continues with the gently haunting 'A Song For Billy Michaelson' and ends with the intriguing 'Silver Wings'. 'Earth' follows with the Americana flavour of 'Moving Mountains', the rootsy twang of 'The Earth Isn't Humming', and ends on the sombre 'Child Of Dust'. Despite the schizophrenic and expansive nature of the record it is consistently, and undeniably brilliant. Proof, if any more were needed, that there are few bands like Thrice in music today.

FOR FANS OF: Bright Eyes, Tame Teri, Mogwai
www.thrice.net
 ANDREW KELHAM

WITCH [6]
'PARALYZED'



Second album in for Witch and they've cranked up the speed some to make their retro brew all the more potent. Opening track 'Eye' is as good an indication of things to come as you could hope for, kicking off with some swish guitar widdle before charging into the full pelt rock action. J Mascis whump-ing away on his poor beleaguered drums while Kyle Thomas heaps on the riffs and nasal, Ozzy-noddy-ing vocals. It's not air sabre-rattling gusto, mind, with the likes of 'Disappear' and 'Sweet Sue' reining in the pace and burying them in a more subtle, more conscious rough 'n' tumble inevitably erupts.

FOR FANS OF: Pentagram, Witchcraft, Black Sabbath, The Lizard
www.myspace.com/witchhellfire
 ALEX DELLER

YEAR LONG DISASTER [9]
'YEAR LONG DISASTER'



Does rock n' roll get any better than this record? Right now, simply no. Year Long Disaster have dished up the ultimate platter of delectable and delicious no-frills rock that oozes brilliance. The riff-hungry monster that is opener 'Per Quaihe Dollaro In Piu' sets the high standard for this record; the brooding 'Destination' sees Daniel Davies do his best Robert Plant impressions, and 'Leda Atomica' harks back to the Southern stoner rock of bassist Rich Mullins' days with Karma To Burn. Elsewhere the epic closer 'Swan On Black Lake' - complete with string sections - is a dark, gargantuan masterpiece. A stunning debut from a soon-to-be-classic electrifying power rock trio.

FOR FANS OF: Wolfmother, Led Zepplin, Karma To Burn, Orange Goblin
www.yearlongdisaster.com
 DARREN SADLER



WITCH

WITCH RETURN WITH THEIR SECOND ALBUM, **PARALYZED**. DELIVERS SPEED-HEAVY RIFFS, SINISTER VOCALS AND RAGING BACKBEATS THAT INJECT A PUNK-LIKE TENACITY INTO WITCH'S BROODING HEAVY CORE.

"9/10" - DECIBEL



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BUY THIS ALBUM
CRISTIAN MACHADO
(ILL NIÑO)

'I Had Brains' is timeless, original, and beyond anything that was coming out at the time. A lot of people may not realise it, but that record enabled many bands to go beyond the current state of music at that time. They truly defined crossover hardcore. 'I Had Brains' deserves more credit than it will ever get. It showed musicians how to be unique and individual. Unlike any other, 'I Had Brains' showed the world how to rock without boundaries. That is what music is all about: evolution, originality, flavour, and culture.

REVIEWS



BURNING SKIES (8)

'GREED, FILTH, ABUSE, CORRUPTION.' (LIFEFORCE)

After what seems like a ridiculously short break, Burning Skies are back with another filthy, bloody disc of gore-splattered hardcore. 'Greed, Filth, Abuse, Corruption' picks up

where October 06's 'Desolate' is a much harsher, fuller-sounding record, which as you can probably gather from the title hasn't seen them mellow in the slightest. Oddly enough though, it takes a little longer to work its way in under the flesh than its predecessor did. 'Warfare' kicks proceedings off, an uneasy mix of Raging Speedhorn playing Obituary was heard by Hatebreed, like an accusing finger jabbing abusively at you. It's not until second track 'You Don't Have To Be Dead To Be In Hell' opens up

like an infected wound, the sound of decay heavy in the air, that you start to feel pleasantly uncomfortable in their presence. The bass rumbles like some immense unseen machine, feeding frenzy with the constantly moving changing guitar lines. On 'Bleeding Up The Cattle' the vocals might actually have been recorded by a possessed mental patient, all incomprehensible howls, bellows and hardcore chest-beating. Once 'Slashed, Thrashed And Fucked Up Beyond All Recognition' and 'Sticky Richard' roll around, it's clear the battle's been won, the damage done.

FOR FANS OF: Obituary, Scream, Crowded, Hatebreed, Animosly

www.burningskies.co.uk

KEN MCGRATH

IN THEIR WORDS... PHIL TOLFREE (DRUMS)

So, the new album's a lot heavier than the last one, 'Desolation'. "Yeah, that's what we were intending. All of us got really fed-up with all the fashion-y, crappy bands that are in the UK at the moment, and we just wanted to stand away from it and do loads of blast-beats and Merv's gone fucking mental on vocals. Hopefully everyone will think it's more brutal. There's a lot more groove parts on 'Desolation', this one's got a lot more blast and thrash and it is supposed to be a little harder to listen to."

Is 'Emucalypse' a follow-on from 'Emo Assassination' from 2004's 'Murder By Means Of Existence'? "Yeah, 'Emo Assassination Part II' is what it was going to be called first of all. The Death Angel personified, that we were going on about in the 'Emo Assassination' song. Just about going about smashing emo kids up and shitting on their graves. All the kind of stuff we fully love. Just spitting a bit of anger out into the scene."

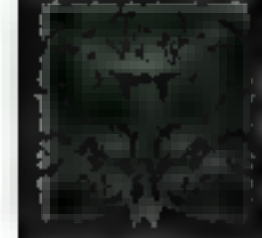
What do you think of the scene at the minute? "It's hard, 'cos everyone seems to be so obsessed with fashion these days that they've forgotten what thrashin' sounds like."

What's the story with the album title? "It's the state of play in the world at the moment. There are a lot of lyrics on the album about religion and war and just generally how disgusting the human race is at the moment. Everywhere you turn you see greed, filth, abuse and corruption."

ANNOTATIONS OF AN AUTOPSY

'BEFORE THE THRONE OF INFECTION' (7)

(SEIGE OF AMID)



Jesus, sometimes you have to wonder if bands are trying to be extreme for the sake of it. Having tracks called 'Fisted To The Point of Regurgitation' and

'Prosthetic Erection' are of course points in question. This JK mob tick all the current extreme metal boxes, the inaudible Carcass-inspired vocal vomiting combined with piercing squeals that make Dan Filth sound like Kylie Minogue. beat-downs, grinds, and full-throttle death metal riffs. All topped off, of course with an incredible unreadable logo. Perfect eh! Longevity may not be on the cards, but with the rise of the Myspace extreme metal movement, AOAA will soon be in the premier league with a million-plus friends to boot.

FOR FANS OF: Bring Me The Horizon, Job For A Cowboy, Suicide Silence

www.myspace.com/annotationsofanaulpsy
JAMES DOMINIC

AVERSE SEFIRA 'ADVENT PARALLAX' (7)

(CANDLELIGHT)



For their fourth full-length Averse Sefira have managed to embody all that is great about modern discordant black metal, but somehow without manag-

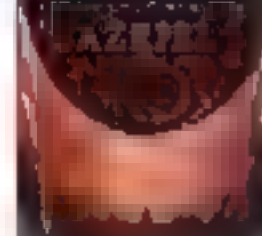
ing to create an absolute masterpiece in the process. Mixing blistering, sparking fury with slower smouldering passages and the odd rock-based riff, this is a sinful experience which barrels forwards like a blazing train out of hell. Although they occasionally let the quality slide by dipping into and remaining in traditional, expected territory, the one thing which doesn't disappoint is the vocals. Rasping yet devilishly clear they provide the anchor around which the intense storm waters of the music rage.

FOR FANS OF: 1349, Venom, Watain

www.aversesefira.com
KEN MCGRATH

AZRIEL 'A WILL OF FIRE' (9)

(METAL BLADE)



Azriel have for years been the opening band, the support band, or the other band on the bill. They have doggedly toured, often quietly

and honed their craft in front of small crowds up and down the UK. They released EPs on their own and with others of a similar mindset and now, with their debut album completed, the band seem set to emerge from the shadows and take centre stage. Bracing the unrelenting and punishing with the tempered and textured is no easy task, but Azriel are not new to this, and hence 'A Will of Fire' sounds fantastic from start to finish. Metallic yet melodic hardcore at its best.

FOR FANS OF: Bring Me The Horizon, Misery Signals, Eternal Lord

www.myspace.com/azriel
ANDREW KELHAM

CATARACT 'CATARACT' (5)

(METAL BLADE)



Ten years in the game and Zurich's Cataract still sound like knuckles unexpectedly crunching into the side of your face then laying into you with

boots a ready encrusted with blood. The Slayer-friendly riffs, like during 'Blackest Hour' and 'In Ashes', often giving way to full-on rumbling, hardcore assaults. Obvious in their hero worship, they tend to excel when it comes to the circle pit moments, but after the rush of adrenaline passes the lack of substance starts to become obvious. Brutal in its honesty and heaviness ('Choke Down', 'Deathwish') Cataract aren't about delivering anything remotely new ('Tonight We Drive In Hell'), but when it's this aggressive it's difficult to argue.

FOR FANS OF: Slayer, Sworn Enemy, Terror, Heaven Shall Burn

www.cataract.cc
KEN MCGRATH

CHILDREN OF BODOM 'BLOODDRUNK' (9)

(SPINEBURN)



If Bullet For My Valentine have one positive purpose in the grand scheme, it has to be opening up the world of twin guitar solos and headbanging to people who otherwise wouldn't care less about long hair. What this

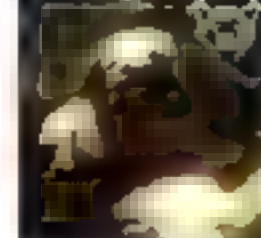
does mean in turn is bands like Finland's Children Of Bodom now have more chance of turning even more heads with their frankly superb brand of flashy keyboard-soaked heavy metal. With 'Blooddrunk' the Finns have truly excelled themselves in laying down their torrent of heavy metal pastiche. Frontman Alexi Laiho's virilic bite leads the charge over these nine tracks that thrash, pound, and spit your head open with brute force and creative greatness. Compelling stuff indeed.

FOR FANS OF: In Flames, Iron Maiden, Killswitch Engage

www.cobbc.com
DARREN SADLER

DEAD CHILD 'ATTACK' (7)

(DEATH BEAST)



While a certain strain of contemporary metal has cribbed heavily from Slint, that band's guitarist Dave Pajo has been regressing to his teenage state

in Dead Child: a Louisville-based Judas Priest worship session which, by virtue of a so including two of the recent Slint touring line-up (bassist Todd Cook and guitarist Michael McMahan), can reasonably be described as a Slint side-project. It may be deemed ironic by some no matter what, then, but in truth there's no reason to think Dead Child aren't playing this straight. Occasionally veering into Witchfinder General / Virus proto-doom ('The Coldest Hands'), in the main the quintet concentrate on nailing that late-70s Brit-gumby chug, which they do in jolly if unessential fashion.

FOR FANS OF: Judas Priest, St Vitus, The Sword
www.myspace.com/deadchildmusic
NOEL F GARDNER

EPICUREAN 'A CONSEQUENCE OF DESIGN' (7)

(METAL BLADE)



Another metal band, another high concept. Epicureanism is a belief system founded upon the philosophies of Epicurus, who lived around 300BC. The

bearded thinker said people should experience things in moderation to reach a state of tranquility and freedom from fear, but Epicurean fly in the face of these teachings with a charge of fast riffing and widdly guitar solos tempered by synth. Some of the synth sections are genius, but some are completely misguided - or at least mis-mixed. This aside, they play out nicely against melodic vocals and Bullet For My Valentine-style modernity. This debut might be based on ancient teachings, but it's a far cry from Greek music.

FOR FANS OF: Symphony X, Bullet For My Valentine, Trivium

www.epicureanmetal.com
ELEANOR GOODMAN

FIREWIND 'THE PREMONITION' (4)

(METAL BLADE)



If you've ever wondered what would happen if that mpish god of a 11 things Metal Ronnie James Dio ran off to front Dream Theater for a while

throw on into The Fire and indulge for more than a few moments, it's probably as close as you're ever going to get. Anything more than one listen, though, starts to make the joke run a little thin. Elsewhere 'Mercenary Man' harks back to days gone by when rock could be middle of the road, but mostly it's tatty old power prog standards like 'Angels Forgive Me'. They're out there trying but, god bless them, you really have to wonder why.

FOR FANS OF: Dio, Kamelet, Dream Theater, HammerFall

www.firewind.gr
KEN MCGRATH

ALSO OUT...



CORPORATION 187 [6] 'NEWCOMERS OF SIN' (ANTI-MATTER)

Cast your mind back to 2001 and the name might sound familiar. Corporation 187 thrashed our ears at the tail end of nu metal but never got recognition or past support slot status. The hard and fast stylings of the r Slayer tribute roots have been replaced by winding riffs and the odd guitar squeal, but whether that wins them any greater success is anyone's guess. [EC]



DEADWEIGHT [7] 'ORIGINS OF DARKNESS' (Z77)

This is the sort of constantly shifting me a that take a few seconds to comprehend. Fans of The Red Chord and Between The Buried And Me will find a lot to love even though Deadweight only sporadically reach those heights. [DM]



DELIGHT [6] 'BREAKING GROUND' (METAL MINUS)

Tight riffs underpinned with slick keyboards and accented by a cute shy vocalist who seizes from purr to scream at the drop of a Evanesence album. Their gothic sensibilities bring the spooky and metal kids together as one emotionally wrought whole. [GM]



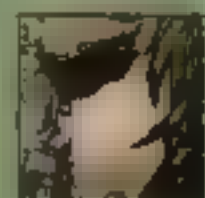
EXCITER [5] 'THRASH SPEED BURN' (MCA JAPAN)

Exciter are as subtle as a brick. Whether you like them or not, respect is due to the Canadian four piece. They've been going for almost 30 years and can still come up with the goods. They're not exactly innovators, but they certainly know their niche. [EG]



IN AETERNUM [6] 'CURSE OF DEVASTATION' (MIRAGE)

Pentagram, goats head, inverted crucifix. Could it be black metal? You won't. Anyhow, besides the dull predictable artwork, these four tracks are spiff. The last two are good, but the first two could be taken from any BM sampler in the world. [DM]



THE DEVIL AND THE SEA [8] 'HEART VS. SPINE' (ACERBIC HOUSE DEVELOPMENT)

Minimal, sludgy, heavier than a Tibetan yak and heavier than your mum, this Louisiana power trio make a fine and mighty racket akin to Cavetown cavorting with Melvins, combining floor shaking doom epics with hearty drone n' rol excursions. Good for them, we say. [MK]

GRIEF OF WAR [7] 'A MOUNTING CRISIS... AS THEIR FURY GOT RELEASED'



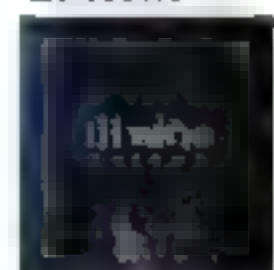
Originally released in their native Japan in 05, it's time for the rest of the world to feel the 80s Bay Area-style thrash onslaught of this Tokyo quartet.

And with their attention to detail, this debut effort is as precise as they come, with Isao Matuzaki's piston-like drumming tighter than a Sumo wrestler's jockstrap. There's more than a hint of early Slayer about the tracks, including opener 'Hatred Burns', powered by an ear-bashing dual guitar assault, which the band refer to as the "Samurai Crunch", cutting solos and bass-breaks that hurtle towards you like an out of control juggernaut while 'Sown By Greed' is a bit more off-kilter. *Changest ahoy!*

FOR FANS OF: Testament, Slayer, Megadeth, Municipal Waste

www.griefofwar.xd.com
RONNIE KERSWELL

ILL NIÑO [7] 'ENIGMA'



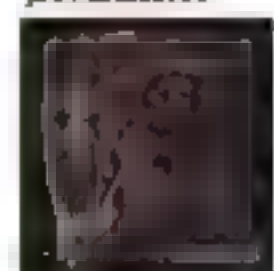
Coming across as the Latino Park on their 'Revolution Revolución' debut, Ill Niño have always demonstrated a strong ear for melody amidst all the

tribal rhythms and wicky-wicky-waa-waa turntabism. What we have in 'Enigma' is basically more of the same, so if you weren't swayed by their progressive approach to the art of metal then, the monstrous 'Pieces Of The Sun' won't be setting your world alight. A solid enough album as a whole, their new home at Cement Shoes will hopefully nurture their talents, allowing the band to grow as an entity instead of trailing behind some of the heavyweights that comprise the upper echelons of the Roadrunner roost.

FOR FANS OF: Sepultura, Machine Head, Gojira, Soilwork

www.illnino.com
GILEZ MOORHOUSE

JAVELINA [8] 'JAVELINA'



If boys are made of slugs and snails and puppy dog tails while girls are made of sugar and spice and all things nice, then this must be what big

burly men are made of. Firmly in the 'metal as a block of lead' camp, this sludgy maelstrom blends influences from so many great bands. It's hard to keep track: the straightforward pummel of High on Fire, the sludge of Buzzoven, the instrumentals of Capricorn, the head-caving intensity of Kylesa, the list goes on. Their only downfall is that some tracks veer a bit too close to their peers but rest assured; Javelina rock and are destined for great things.

FOR FANS OF: Coward, early Barons, Eyehategod, all good metal

www.myspace.com/javelinaphiladelphia
DAN MORGAN



MAROON [7] 'THE COLD HEART OF THE SUN'



Like a snapped bone protruding from skin, Maroon's influences burst out from the fibres of their being. 'Sleevebath Your Heart' echoes Soilwork in name

and Machine Head's 'Davidian' in riff, genre links that are repeated throughout. More homage than rip-off, they are signs of how much Maroon love metal. You can picture the German quintet thrashing blood, sweat and tears in the studio, culminating in the nasty-sounding spitball coughed up during 'The Iron Council'. Opener 'Reach The Sun' is the most frenzied effort, with euphoric choruses, intense drumming and a solo extract of the A Ion Towers theme, otherwise known as Hall Of The Mountain King. Fan metal for metal fans.

FOR FANS OF: Sepultura, Machine Head, Gojira, Soilwork

www.maroonhate.com
ELEANOR GOODMAN

MARTRIDEN [6] 'THE UNSETTLING DARK'



With an unnerving knack for weaving wickedly melodic riffs into their dark tapestry, Montana's Martriden, had they surfaced a decade or so ago,

would have caused uproar among black metal purists. Nowadays this is seemingly more acceptable or maybe it's just that albums which sound like they were recorded by a pack of dogs in a battered dustbin have less appeal. One thing's for sure, with those rasping vocals and unsteady rhythms they never sound particularly dangerous but more as the title suggests, unsettling. 'The Enigma Of Fate' and the ice-like guitars of 'The Calling' move uneasily underfoot, the music coiling upwards like a sudden fog at night. Threatening stuff.

FOR FANS OF: Enslaved, Satyricon, Bergoven

www.myspace.com/martriden
KEN MCGRATH

MERCENARY [9] 'ARCHITECT OF LIES'



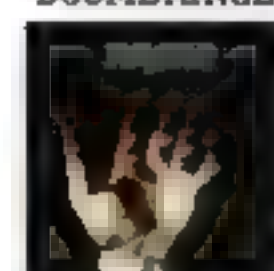
Wow. What the fuck is going on with Mercenary? They've got an absolute blinder on their hands here and they're waving in the face of Nevermore ('This

Black And Endless Never'), goading them into having a go. Next thing you know they're out doing Paradise Lost by injecting elements of their misery into songs with choruses so melodically massive Ville Valo is pulling himself around his front room to them right now. But mostly they're all loaded up with superb, hulking, future-tech riffs ('The Endless Fall'), ingenious keyboard effects, the odd classic rock solo ('Bloodsong') and a vocal attack so big it's just the fucking business. *BUY THIS TODAY.*

FOR FANS OF: Nevermore, Dream Theater, Dark Tranquillity

www.mercenary.dk
KEN MCGRATH

NASUM [7] 'DOOMBRINGER'



During their heyday they were arguably the greatest grind band on earth, but Nasum's story came to a tragic conclusion when

frontman Mieszko Talarczyk lost his life in the Asian tsunami disaster of December 04. Recorded at Osaka's Club Quattro just eleven months earlier, this live disc captures the Swedes at their blistering best, blasting out fan favourites such as 'Inhale/Exhale', 'Scoop' and 'Corrosion' with furious speed and unbridled passion. It might seem a slightly superfluous addition to their discography (such is the nature of live albums), but 'Doombringer' serves its purpose, and it serves it well. Moreover, it's a poignant reminder of Nasum's immense contribution to the world of extreme music.

FOR FANS OF: Corrosion, Napalm Death, Rotten Sound

www.nasum.com
MIKE KEMP

PAIN [8] 'PSALMS OF EXTINCTION'



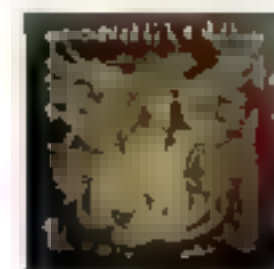
Produced and fronted by Peter Tägtgren, this revised release from the winners of Sweden's 'Best Metal Album 2007' offers bonus tracks, alternative art-

work, and practically dares you not to like it. Kicking in with uplifting choruses and eerie electronic weirdness on 'Save Your Prayers' this is industrial at its most infectious. Even when the album threatens to flag mid-tide track, its awesome orchestral conclusion and the ballsy cover of Björk's 'Play Dead' shift this firmly away from crowd-pleasing into the contagiously daring. Shamelessly addictive. Pain grab you by the throat, slap a grin on your face, and make you want to roar.

FOR FANS OF: Sisters of Mercy, Rammstein, Immortal

www.pain.se
NIK YOUNG

SOURVEIN [7] 'GHETTO ANGEL'



Proof that it'll take a lot more than the line-up problems of recent years (which have resulted in an almost constant revolving door of sludge / doom

legends) to keep Sourvein vocalist T-Roy down, 'Ghetto Angel' is the second in a series of three EPs. But with the first, 'Emerald Vulture', surfacing in 05, it's not just the riffs that are chugging along in slow motion. Despite featuring the talents of Weedeater and ex-Buzzoven bassist Dixie Dave Collins, 'Ghetto Angel' doesn't live up to the cohesive, tar-thick groove of 'Wil To Mangle', instead taking a rawer, grittier path, with Eyehategod-style opener 'Nightwing' being the highlight.

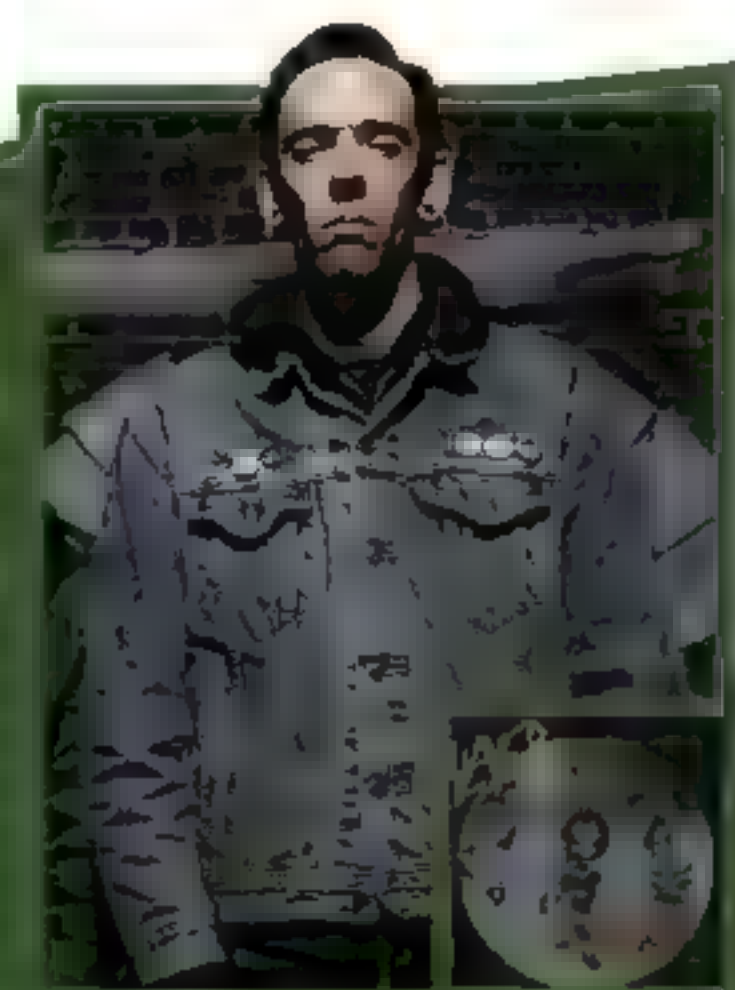
FOR FANS OF: Electric Wizard, Goatsnake, Eyehategod, Buzzoven

www.myspace.com/sourvein13
RONNIE KERSWELL

MAKEOUT MUSIC

ADAM PETTIT (CRY FOR SILENCE)

A record to get jiggy to? That would probably be something nice that sets the mood, like Slayer - depending on what kind of girl you were with. Barry White? No, he sweats too much. I've got that image in my head. I'd have this man, this big man, all sweating with a handkerchief, mopping his brow when I'm getting down to my thing, you can't have that! Maybe something like Explosions In The Sky or Sigur Rós - it really depends on what girl you're with. If you're with some kind of evil-looking girl then bang on the Slayer! If not, then keep it kind of nice and chilled, if it's a girl you love.



REVIEWS METAL



IN FLAMES [9]

'A SENSE OF PURPOSE' NUCLEAR BLAST

Who'd have thought Anders Fridén – frontman with Swedish metallers In Flames – would end up sounding like Thom Yorke eh? Don't projectile vomit everywhere at the thought though, just take a deep breath and then listen to the eight-minute gem 'The Chosen Pessimist' that sits in the middle of 'A Sense Of Purpose'. You see, Anders pulls off his Thom impressions particularly well, and yet the song remains in character in every way. In Flames are metal boys, rather than metal boys who have decided to take the odd indie route. Now on their ninth album, In Flames have the kudos and confidence to experiment, while continuing to excel in their melodic metal style.

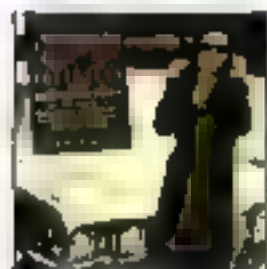
'A Sense Of Purpose' finds In Flames at their most ambitious, creative and darn-right heavy metal best. Here's a band who know what it takes to make a good song great – combining the right amount of speed, riffage and melody to aplomb. 'Disconnected', with its rousing "I feel like shit, but at least I feel something" sing-along, is a sure-fire crowd pleaser, and 'Sober And Irrelevant' is a three-minute riot of frenzied speed and melodic aggression. The cinematic finale of 'March To The Shore' to close an excellent record. **Recommended**

FOR FANS OF: Bullet For My Valentine, Slipknot, Machine Head

www.inflames.com
DARREN SADLER

STAROFASH [7]

'THE THREAD'



REAR END KITT WHIMSYSTHE The cover artwork for this second solo album from Peccatum singer Heidi Solberg Tveitan – AKA Emperor frontman Ihsahn's wife – is indisputably on the money, parodying a film poster. The soundtrack-worthy wide-screen sonic intent is clearly evident from the moment 'How To Invent A Heart' sinks into life. But where her knee-length black coat and sunglasses suggest sub-Matrix sci-fi, the sophisticated orchestration screams dark psychological art-house genius. Frustratingly, a little portent is lost when her willowy voice eventually eases into the project in 'The World Spins For You', setting a lasting tone. Because when Tveitan can conjure such stunning arrangements, her admittedly spangly applied MOR-leaning vocals merely seem superfluous.

FOR FANS OF: Peccatum, Emperor, Burzum

www.starofash.com
ADAM F KENNEDY

SUICIDE SILENCE [7]

'THE CLEANSING'



(CENTURY MEDIA) Criticising a band for a hyped-up press release is a futile exercise; after all, it's not the band's fault, just overzealous marketing types. Nevertheless, it's frustrating to be confronted with the same sentiments of how Band X are 'unique' and 'defying the genre's predictable conventions'. It's all the more irritating because, while these guys are far from unique, they produce a great death metal racket. They're not deathcore exactly, but do employ a hardcore framework, pulverising with a tried and tested mix of grinding noise, jackhammer drums and sloth-like beatdowns. Hardly groundbreaking in this age of amalgamated genres (particularly extreme ones), but a worthy addition to the well-spring of metal talent.

FOR FANS OF: Dead To Fall, The Black Dahlia Murder, Darkest Hour

www.myspace.com/suicidesilence
DAN MORGAN

SWORN AMONGST [5]

'AND SO IT BEGINS'

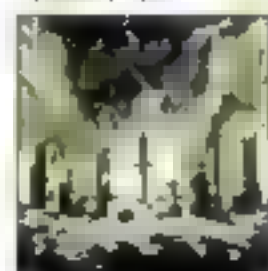


(REAR END) There's no way this fresh-faced foursome could remember their influences from first time around, but that doesn't stop 'And So It Begins'. Sworn Amongst's second full-length effort, being a blinding affair full of cheeky solos that scale the heights quicker than an experienced climber. But while it may be technically impressive there's no stamp of individuality that'll make this bunch from Kingston Upon Hull's offering stand heads above the hordes of fledgling metal bands currently rehabbing the 80s Bay Area sound or redoing 90s groove-metal chugging with their own twist. Great – but in the same way as a metal covers band playing down the Queen's Head after a few pints.

FOR FANS OF: Metallica, Pentera
www.swornamongst.co.uk
RONNIE KERSWELL

THE SWORD [8]

'GODS OF THE EARTH'



(REAR END) The classic riff maestros return with the follow-up to their debut Age Of Winters and as the classic saying goes, if it ain't broke, don't fix it. The Sword haven't let the side down one bit. This second instalment of stoner metal is as riff-hungry and as brimming with Sabbath-tinged retro-ness as you'd expect from the Texan quartet. They manage to floor you throughout, including standouts 'The Black River' and the corking 'Fire Lances The Ancient Hyperzephyrians', which is arguably the finest track on this bad-boy. Finally The White Sea closes it all in a flurry of head-banging greatness. Tremendous!

FOR FANS OF: Clutch, Black Sabbath, Baroness
www.swordofdoom.com
LEWIS FRASER

THEOKTONY [7]



(REAR) Bimney! A UK extreme metal band who aren't trying to rip off the Myspace brigade in a world where fashion and spiky logos mean more than talent and originality. Theoktony know how to blast, they know how to shred, and they know what brutality really means. For a debut album this is pretty impressive stuff, and if they can pull it off live then they'll woo many an impressed punter for sure. 'Cockroach Genetics' kicks the punishment off, and there's respite throughout this 51-minute dark beast. It's negative, sinister and morbid, but then, on a label run by Anaal Nathrakh's Mick Kenney and Napalm Death's Shane Embury, would you expect anything else?

FOR FANS OF: Anaal Nathrakh, Morbid Angel, Severed Torture, Ted Nugent
www.myspace.com/deathistheoktony
JAMES DOMINIC

TRIGGER THE BLOODSHED [7]

'PURGATION'

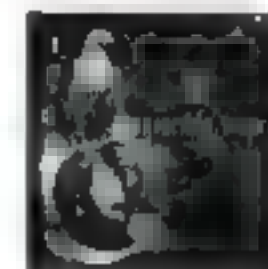


(REAR) A lot heavier and faster than you might initially expect upon glancing at their logo and promo pictures, Trigger The Bloodshed have no time for the current trend of cluttering songs with breakdowns or accessible melodic passages. They're here to play death metal and that's what you're going to get. The first couple of tracks fly past in a grind-like blur, before settling down, giving you something slightly longer to linger on. They've clearly focused on the songwriting ('Laceration', 'Rebirth'), with positive results, definite progressions and minute changes apparent. Although the focus seems to slip slightly around 'Mortuary Walls', they refuse to ease off, leading to a grand conclusion.

FOR FANS OF: Suffocation, Nile, Burning Skies
www.myspace.com/triggerthebloodshed
KEN MCGRATH

UNEARTHLY TRANCE [8]

'ELECTROCUTION'



(REAR) The kings of blackened doom return with an album to fill that void in your soul. Admittedly, it's only going to be filled with a black hole of much larger proportions, but for a certain sector of the metal-buying public, that's music to their ears. Eight slabs of misanthropic doom flirt with dirty-grooved rock and come reinforced by Ryan Lipynsky's caustic vocals that veer from acidic snarls to evangelical belows. The highlight is the stupefying 'God's A Beast' opening with what could easily be a Charger out take before ending with a snails-paced cyclic guitar riff. Each track offers fresh takes on twisted noise which are as cavernous as they are absorbing.

FOR FANS OF: Megadeth, Lozoreus Blackstar, Electric Wizard
www.unearthlytrance.com
DAN MORGAN

ZIMMERS HOLE [8]

'WHEN YOU WERE SHOUTING AT THE DEVIL... WE WERE IN LEAGUE WITH SATAN'



(CENTURY MEDIA) Nothing gets more metal than Zimmers Hole – truly this is easily the most heavy metal album you'll hear all year. As the title suggests, Zimmers Hole have created a monster of an album that celebrates the best genre of music in the world. It's not so much a piss take as taking every heavy metal cliché in the world and from there creating a first class record with a sense of fun. Zimmers Hole will probably be the first to admit they're not ground-breaking in terms of originality, but frankly that's not the point – this is a damn good excuse to raise your fists in the air, smile, drink beer, and bang thy head. Hell yeah!

FOR FANS OF: Strapping Young Lad, Machine Head, Venom, Viking Skull
www.zimmershole.com
DARREN SADLER

Thieves & Liars



"Thieves & Liars created a blissed out sound that references Led Zeppelin, Pink Floyd & Black Sabbath and that transports listeners on a hypnotic odyssey through rocking sounds of gore."

Outburn Magazine

WHEN DREAMS BECOME REALITY

www.myspace.com/weareallthievesandliars

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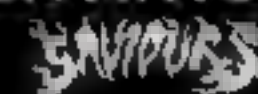
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BURY YOUR DEAD [8]

'BURY YOUR DEAD' (VICTORY)

Bury Your Dead have been here. Half-naked tour-

isty and hitting their creative peak just as they be-

tracks classic when victory were doing goddamn over-
(aiden) - these are all trials that would have finished weat-
acts off. But it has surely been worth it, for without those
crashing times the Massachusetts bruise

FOR FANS OF: Machine Head, Throwdown, Hatebreed

SIMON T DLOCK

IN THEIR WORDS...

BRENDAN 'SLIM' MACDONALD
(GUITAR)

This is the first time since your debut that the track names haven't had a central theme - what's changed? "We felt like keeping it simple, this is our fourth album and we have always done something like that, but we wanted to just let the record speak for itself."

This album is self-titled, does that mean it's the definitive Bury Your Dead sound? "Our sound has always been heavy and straight to the point, we don't like fucking around and beating around the bush. This record is just a grown-up version of our previous ones. When you have up to two years in between records, a lot goes on that can influence the way an album gets written."

How does it feel to be releasing a fourth album; a lot of bands never make it this far... "Hal! It's awesome, to be honest I never thought we'd make it this far, but we have never taken a shit and given up for some reason. The way I see it is, 'How many chances do you get to do something great, something that can affect other people, make an impression?' Nothing's forever, but what we are doing now is, after everything's said and done, ashes to ashes, dust to dust, this will still be here."

Bury Your Dead have probably had a lot more good reasons to call it a day over the years than a lot of bands; what keeps you guys driven to come back with another record and tour? "Honestly we don't know how to do anything else. Yeah, we have gone through a lot of shit in the eight years of being a band, but looking at bands that have been around for 20-plus years it's been pretty good. Fuck, I hope to make it that long, who knows. You can't sweat the small shit or you'll be soaked."

A GIRL A GUN A GHOST [8]

'THROUGH THE EYES OF AHAH'

As of late Savannah, Georgia, has been renowned far more for its proggy and crusty sonic output thanks to the likes of Baroness, Black Tusk and Kyessa, but siding up with the swagger of pre-'Vanity-era Eighteen Visions (before they went a pop), A Girl A Gun A Ghost are about to put their hometown on the metalcore map. 'Through The Eyes Of Ahab' is like Every Time I Die had someone dared to run out their quirky ticks with tracks like 'Lizard In The Lights' and 'Bear Witness', while 'The Ivory Tusk' demonstrates their knack of cranking out spacey Explosions In The Sky-style soundscapes. A dangerous weapon.

FOR FANS OF: early Eighteen Visions, Every Time I Die, Refused

www.myspace.com/agirlagunaghost
RONNIE KERSWELL

ALIVE IN WILD PAINT [6]

'CEILINGS'

Featuring members of Terminal and Goodbye Tomorrow, this debut is a tranquil collection of haunting tracks led by soothing melodies and minimalist acoustics. Frontman Travis Bryant's voice is eerily fragile; crisp with an underlying echo of longing that is particularly striking in 'I'. Frustratingly, though, while the infectious 'Crystal Seives', inspired title track and upbeat 'Sleep With Your Soul In' are immediately memorable, later tracks 'Forecasting' and 'Cold Spell' remain unremarkable and rather gloomy. There's no knocking the precise, delicate musicianship here, as that's what makes this album so hypnotically vulnerable, but with vocals so dreamy, some truly impressive and consistent songwriting is needed to prevent this dragging.

FOR FANS OF: Jimmy Eat World, Radiohead
www.aliveinwildpaint.com
NIK YOUNG

BOYS LIKE GIRLS [4]

'BOYS LIKE GIRLS'

Boston's Boys Like Girls are quite a big deal in America, and have shifted hundreds of thousands of copies of this debut album, which was released over the pond back in 2006. But boy is this one irritating record. Ignoring the stupid and mildly offensive name - seriously, some boys like boys - this album is a masterclass in overproduced, sickeningly clichéd pop-punk. The songs, particularly opener 'The Great Escape', are undeniably catchy, but then the same could be said for numerous TV ad jingles. Also - the fucking lyrics! "And when the clock strikes 12 will you find another boy to go and kiss and tell?" Seriously? If they do half as well over here it might be time to emigrate.

FOR FANS OF: Good Charlotte, HelloGoodbye

www.boyslikegirls.com
TIM NEWBOUND

DEAD SWANS [8]

'SOUTHERN BLUE'

These Brighton newcomers recently completed an awesome split with Architects and already they're unleashing this ferocious follow-up. Crashing through seven tracks in 14 minutes, these guys are like a bull in a china shop; only this bull's got a fair amount of C-4 strapped to its horns. The slow-burn of Eden Maine-esque opener 'Into Dust' is the only respite you're getting, so breathe deeply and hold tight. Everything else blurs into a full-on assault of hyper-speed hardcore with excellent dual guitars that fill the speakers with a clash of chugging and chiming. They even throw in a metal solo during 'Pretending The Worst', presumably just for the hell of it.

FOR FANS OF: Modern Life Is War, The Hope Conspiracy, Eden Maine
www.myspace.com/thedeadswans
DAN MORGAN

DIVIDING THE LINE [7]

'FOUNDATIONS'

Worcester mob Dividing The Line are a good but flawed band. This five-track EP carries some strong songs, particularly closer 'It's Time To Thrive!' and their epic approach in foreboding opener 'When The Curtains Drop' is laudable. But... They throw trance-fucking-keyboards into the mix, have one dude whose sole job is to scream, and singer Jack's often droning vocal is probably an acquired taste. However, while such components should make for a terrible, generic whole, 'Foundations' is actually really quite good. As the lyrics to third cut 'Get Something Better To Do' prove, the boys have clearly got plenty of heart, and, hey, if the songs are good then you'd be a prick to dis them just cos you don't like their methods.

FOR FANS OF: FFAF, Enter Shikari, My Awesome Compilation

www.myspace.com/dividingtheline
TIM NEWBOUND

DOWN TO NOTHING [9]

'UNBREAKABLE'

This is the kind of hardcore that Revelation Records was built on. The kind of hardcore that Bold, Gordia Biscuits, Youth Of Today, Chain Of Strength and Judge played. The kind of hardcore that gets in your face calls out the fakes, shouts opinions loud, represents a crew and does not care what you think of it. This album builds on Down To Nothing's debut album on the label by compiling previous releases 'Save It For The Birds' and 'Splitting Headaches' on one record. Twenty-two tracks of solid gold modern hardcore from a great up-and-coming band on a classic label finding its way back to the forefront other words, it's just a little bit good.

FOR FANS OF: Champion, Count Me Out, Bold
www.myspace.com/downnothing
ANDREW KELLY

ELLIOT MINOR [7]

'ELLIOT MINOR'

To all intents and purposes, Elliot Minor's debut is a pop album, yet by applying some speedy guitar riffs and perhaps a touch of eye-liner, they land in Rock Sound. It's staggering how much these songs sound like McFly - especially opener 'Time After Time' - but surely that just signifies how huge Elliot Minor could be? Expert chorus writers, they never allow the quality to dip. 'Parallel Worlds' is joyfully pompous and catchy, like a sugar-coated Muse track, while 'The White One Is Evil' most obviously betrays the Something Corporate influence. Meanwhile, power ballad 'Silently' is desperately saccharine, but works in this manicured context. A strong debut, just don't take it too seriously.

FOR FANS OF: Something Corporate, Yellowcard, Hoodlunk

www.elliottminor.com
MIKE HAYDOCK

FLOGGING MOLLY [11]

'FLOAT'

FM are often considered cultivators of Ireland's musical heritage grown with similar seeds to Dropkick Murphys. It's conveniently inaccurate to merge both approaches however, and so predictably any one possessing a modicum of traditional folk knowledge would fall asleep before the sentence ends. This isn't punky sham-rock Guinness fuel, but excellent rambunctious folk with energetic bite. The fiddle fiddles within dark, tragic depths ('Punch Drunk Grinning Soul') until bloodied, passionate ooze leaks into upbeat barroom wreckers ('Man With No Country') while drinking dry every pub encountered en route, ultimately exorcising the emotionally stained ballad 'The Story So Far' through gutted tears. We dunno what a Molly goes for, but this'll attract high bidders.

FOR FANS OF: The Pogues, Richard Thompson, The Waterboys
www.floggingmolly.com
PAUL RAGGITY

ALSO OUT...



BEERZONE / SUBURBAN LOCKDOWN [7] 'KINGDOM OF THE DEAD' (PARTY MUSIC)

Their most potent riffage yet helps provide what Beerzone threatened for years. Built with 80s punk angst but charged to the gills with 00 aggression, SL execute with increased ferocity, and together they're equal halves of a hole punks will happily fall into. [PR]



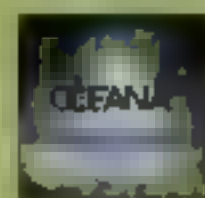
BURDEN OF A DAY [7] 'BLESSED OUR EVER AFTER' (RISE)

While some metalcore bands might use the Christian label for cynical marketing purposes, there are still a few - the likes of Gwen Stacy and Oh Sleeper for example - that remain pure of heart. Joining their ranks, BOAD come equipped with stellar motives AND cracking tunes. [CJH]



EL CHUPA COBRAS [7] 'EL CHUPA COBRAS' (ACERBIC NOISE DEVELOPMENT)

With Crow, Keelhaul and Dazzing Ki Men among their influences, it's no surprise to find these Alabama hombres making an abrasive, math-splattered racket on this, their self-titled debut. It's not going to change your life, but this is nicely manic and surprisingly rocking. [MK]



OCEANA [5] 'THE TIDE' (NUIS)

Ah, so this is what screamo has become. Oh sure, Florida troupe Oceana might not be the worst band you've ever heard, but such is the lack of new ideas here that no matter how loud it shouts, The Tide remains just musical driftwood. [STD]



SCOTT REYNOLDS & THE STEAMING BEAST [5] 'ADVENTURE BOY' (ROSS TONGUE)

If you approach this with expectations based on former ALL and The Pavers frontman Scott Reynolds' earlier work, you might end up confused. Sure at times his distinctive vocals are reminiscent of those previous bands, but considered as a whole this is a light, abstract, introverted trip floating slowly through acoustic, jazz, and receding indie. It's not dreadful, but it's often bizarre. [PR]

BEST. GIG. EVER. TIM MOLLOY (OUR LAST NIGHT)

I think the best show I've ever been to would have to be With Honor, Bane, and Comeback Kid at the ICC in Anston, Massachusetts. It was a couple of years ago, and Bane are one of my all-time favourite bands to see live. It was definitely the best hardcore show I've ever been to. With Honor were amazing live and should have never broken up. And Comeback Kid were phenomenal too - so all in all, pretty amazing gig all-round.

GEOFFREY OILCOTT [7] 'THE GOOD, THE BAD & THE GOOGLY' (MOOSE TONGUE)



Hailing from the UK's greatest county (that's Yorkshire you southern poofs) may give these erberts an advantage, but fortunate birthrights aside, this is your one-stop shop producing sing-along anthems guaranteed to get every self-respecting job's first raised. It charges along like a thousand stomping boots, packed with a power most of the initial skin / punk crossover bands often lacked, making it the perfect example of a respectful nod to its Oi! roots and a cheeky grin for the punk of today. The cover art is a direct 4 Skins lift, but like everything else here, it's done with an obvious smirk and a raised glass. Indeed, a real Yorkshire ripper.

FOR FANS OF: Hard Skin, Cockney Rejects, Cock Sparrer, Mow Lark

www.myspace.com/geoffreyoilcott
PAUL RAGGITY

GOLDFINGER [7] 'HELLO DESTINY' (GOLDEN EYE)



Loyalty, it would appear, is one of Goldfinger's strong points. After 14 years together, the SoCal pop-punk stalwarts consistently deliver true-to-form, high-adrenaline melody-fuelled offerings that keep fans content and records slipping from shelves. Their sixth studio album spirals out of control with the likes of 'Not Amused' an angry tirade directed at the media; skips over summery, trumpet-laden beats with 'The Only One' and harks back to the old school with 'Goodbye Nothing here competes with the likes of 'Superman', 'Counting The Days', 'Miles Away' etc, but superfans will be grateful for yet another dose of sunny, slick, crunching pop-punk. It's finger-clickin' good.

FOR FANS OF: Good Charlotte, Real Big Fish, Less Than Jake

www.goldfingermusic.com
EMILY KEARNS

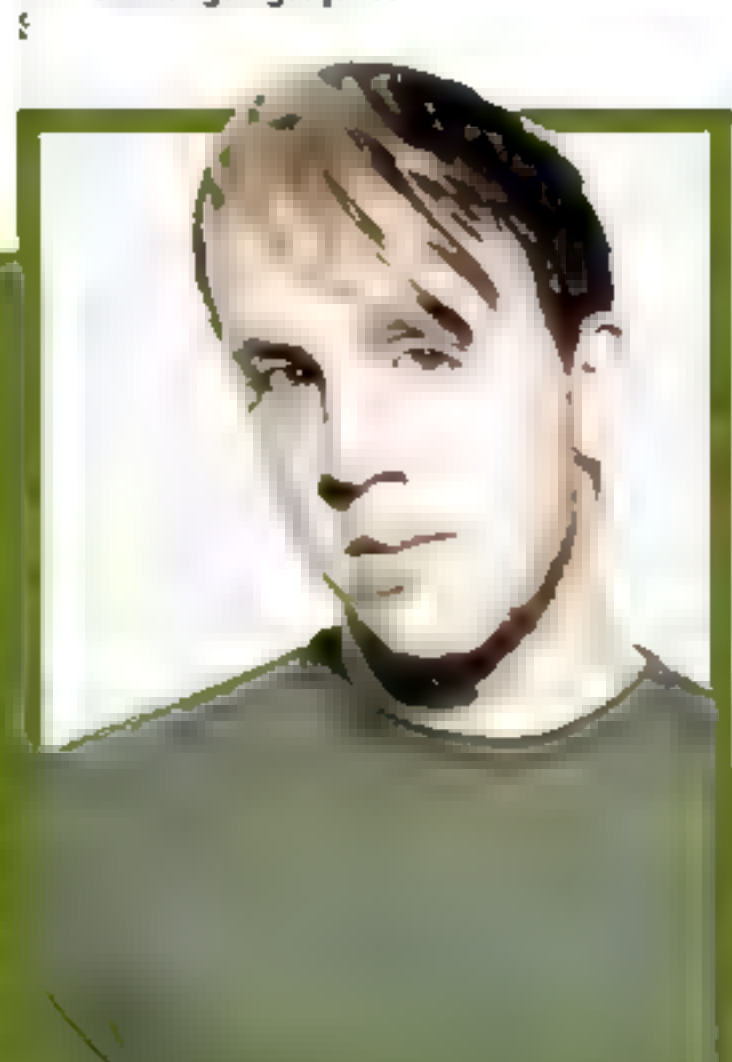
LIFE LONG TRAGEDY [7] 'RUNAWAYS' (DEATHWISH)



Deathwish has got a real knack for digging up stuff like this. From any other label, Life Long Tragedy's gravelly barks and punk rock riffs might seem like a spot of bandwagon-jumping, especially in light of Gallows' success, but 'Runaways' joins a long-established roster of hardcore releases that includes 108, The Hope Conspiracy and Converge. And the band step up too. Opener 'Call It A Day' sets the standard right away, bursting forth from a pensive intro and, while it's not exactly clear what five good-looking dudes from North California have got to be so mad about, the howling hardcore hurt of 'Collecting Dust' more than confirms that Life Long Tragedy are ready to fill the hole left by the recently disbanded Modern Life Is War.

FOR FANS OF: Modern Life Is War, This Is Hell, Sinking Ships

www.lifelongtragedy.net



OUTLAW [8] 'OUTLAW' (DEATH)



If the opening salvo of 'No More Survivors' doesn't conjure up Sham 69 you've under-looked where these upstarts are kicking from. They're not content to languish there however, quickly driving everything onwards with a punk rock frenzy that adapts a lot of influences that purely infect their blood, an infectious enthusiasm burning like an interrogation lamp in the face. Having created an impressive buzz throughout 07 it seems things are twitching for Outlaw to provide the moneyshot (and for reviewers to quit harping on about their age). Job done then, because this debut is more than capable of grabbing attention, then standing high and proud next to any other punk release you're gonna hear right now.

FOR FANS OF: Rancid, Leftöver Crack

www.myspace.com/outlawtv
PAUL RAGGITY

PAIGE [6] 'IF YOU SAY SO' (VANGUARD RECORDS)

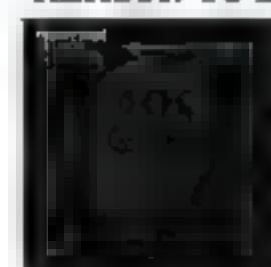


London quintet Paige peddle cheesy but likeable pop-punk much in the vein of New Found Glory, but always with a piano tinkling away in the background. Frontman Lewis reins in the faux-American vocals to a respectable extent and there are some decent tunes on this five-tracker - the standout being 'You've Got Guts (Shame We've Got a Clean 'Em Up)', featuring a nice turn on guest vocals from Hearts Under Fire's Sian Sanderson. Replete with chugging guitars and gang vocals à la early Boys Night Out, it's in this song that they truly showcase their potential. While the other four tracks are not without charm, Paige aren't quite masters of their chosen art yet.

FOR FANS OF: New Found Glory, Hearts Under Fire, Boys Night Out, Something Corporate

www.myspace.com/paigeuk
TIM HAYDOCK

PENNYWISE [7] 'REASON TO BELIEVE' (EPITAPH)



Long-time strongholds of the Californian punk scene, 17 long years since their first Epitaph release, Pennywise are still at it and, as ever, both energy and enthusiasm abound. Tight as a pair of jeans à la mode (although you won't find this bunch sporting that sort of nonsense), gallant melodies and fierce urgency are served up amid a clutch of serious fist-in-the-air, sing-along would-be anthems. So close your eyes and punch the sky, and pretend it's 1995. Some might argue that this is Pennywise by numbers; that there's little difference between one release and the next, but if you care enough, you'll spot the difference. Believe.

FOR FANS OF: Bad Religion, NOFX, Millencolin

www.pennywisdom.com
EMILY KEARNS

RED I FLIGHT [6] 'THE YEARS' (VICTORY)



This Michigan band's debut album with Victory is a purrishing attack of hardcore riffs and growls, flecked with melody and the occasional Led Zeppelin lick. While being well-executed and powerful, 'The Years' also isn't really anything special to shout about. At their most direct - as in 'The Rock Biter' or 'Of Myth And Men' for example - Red I Flight sound like the 'Fire' section of Thrice's 'The Alchemy Index', the rest of the time they chop up time signatures and patterns confidently, but ultimately echo the sentiments of countless contemporaries. This is an impressive debut that fans of hardcore will take to immediately, but it isn't peculiar enough to spread its wings beyond that genre.

FOR FANS OF: Thrice, On Broken Wings, The Ghost Of A Thousand

www.myspace.com/rediflight
MIKE HAYDOCK

REVIEWS PUNK / HXC / EMO



MILLENCOLIN [8] 'MACHINE 15' (BURNING HEART)

It must be quite frustrating for bands like Millencolin. 'Machine 15', the Swedish quartet's seventh full-length, is so called because it is released on the veteran punkers' 15th anniversary. During that time they've sold bundles of records and experienced a great deal of success, but when you're loved for playing melodic pop-punk and you're not exactly Radiohead, your shelf life is always going to be threatened. It's to their credit, then, that 'Machine 15' is actually a really good and often ambitious album. Sure, lead single 'Detox', a jaunty tune about with a daff but catchy chorus and some trademark bad rhyming, seems a bit hackneyed. But elsewhere second cut 'Done Is Done' employs strings, drum effects, and an impressively foreboding and powerful chorus; 'Vicious Circle' is a classic piece of melodic rock, and 'Who's Laughing Now?' is a marvelously urgent rant given that frontman Nikola tells us it's about Swede football star Zlatan Ibrahimovic and all those who ever doubted him. Chock-full of anthems, it's a record of great diversity.

Millencolin still have a lot to offer.

FOR FANS OF: The Fighters, Midtown, Bad Religion, Billy Talent

www.millencolin.com

THE NEWBLOOD

IN THEIR WORDS... NIKOLA SARCEVIC (VOCALS, BASS)

The press release for this album carries a quote from yourself saying, 'This time, especially, it feels like we have something extraordinary to present'. What makes this album so special to you? "Well the songs are just extraordinarily good, I think. We have some things we've not done before, like we have strings on a few songs. I think it's a lot better produced and we've added instruments and a lot of harmonies, there's more of everything."

How do you feel about being called punk 'veterans'? "I dunno, I guess we are veterans, but I don't feel like a veteran when it comes to writing music - I feel like a rookie. It's a learning process, it's like life, you learn all the time. But yeah, of course, we've been around for a while. There aren't that many bands that have been around with the same line-up - as we have - for such a long time. That's cool!"

People can be quite fickle - do you find it hard to hold fans' interest? "I'm a fan of music and bands myself, and there aren't so many bands that can hold my interest for more than three or four albums. After that you still like that band but you're maybe into different kinds of music and you're maybe not as interested in your old favourite band. But you know, fans come and go, but I still feel that we have a pretty solid fan base that's been with us for a long time and will still be with us for this album I hope."

How have your feelings towards being in a band changed since when you guys first started Millencolin 15 years ago? "When we started the band it was all about having something to do. We met two or three times a week and rehearsed for a few hours. It was something to do instead of sitting on your own in your room and watching TV. It was a way of meeting friends and having a hobby, but then things went well for us at quite an early stage, so it's turned into a profession. But the feeling you get when you write a new song is still the same, and that's the feeling that gives you the spark to the whole thing."

TEMPLETON PEK 'NO ASSOCIATION'

(SMALL TOWN)

'Overblown' is the first adjective that springs to mind on listening to Birmingham trio Templeton Pek's debut long player. Not that there aren't some seriously kick-ass tunes on this melodic punk rock punch to the face of an ambulance. The track 'No Association' with its dense bass, acoustic rhythm and pertinent lyrics being but one shining example. In fact it's the rougher cuts that show this band in their best light, a far cry from the overzealous production of 'Utopia or Eight In Out Of Ten' which sound more like Smoke Or Fire tributes than a poised statement of UK punk rock intent. Luckily first impressions aren't always right, so do investigate further.

SOUNDS LIKE: Smoke Or Fire, Strike Anywhere

www.myspace.com/templetonpek

RACHEL KELLEHAR

[7] THE DEATH SET 'WORLDWIDE'

(COUNTRY)



If the original Napalm Death went the route of neon pop-punk instead of that of the barbed, rage-beast that eventually emerged, then 'Worldwide' would be their 'Scum'. Eighteen tracks over 26 minutes? You do the math. Two guys armed with guitars, a sampler, a drum machine and an urge to kick a reactionary boot between the legs of the music industry though their intentions may be just, their scat-tergun approach fails to sustain interest, and the few enjoyable tracks like 'MFDS' find themselves lost in a sea of mediocrity that seeks validation by virtue of how kooky they can be, rather through any legitimate talent the band may possess.

FOR FANS OF: Shonen Knife, Dave, Rammstein

www.thedeathset.com

GILEZ MOORHOUSE

[4] THE SCOURGE OF RIVER CITY

'THE SCOURGE OF RIVER CITY'



(COUNTRY)

So, you own a couple hundred albums of contemporary shout-along punk / melodic hardcore and have just realised your folly. What's the quickfix cure? The debut album by The Scourge Of River City, Londoners who peddle contemporary shout-along punk / melodic hardcore with rockabilly parts. Mmmaybe. Largely content to rattle along in passably rocking punkabilly fashion, pausing to pontedly thumb a double bass now and again, this was done a lot better by Reverend Horton Heat in the 90s, TSORC failing to display the steak-tearing alt-lude or straight-up tunes that might render them comparable. Still, they include Frank Carter among their list of recommended tattooists. There's probably someone reading who'll buy this CD just on that basis.

FOR FANS OF: Reverend Horton Heat, Social Distortion

www.myspace.com/thescourgeofrivercity

NOEL F GARDNER

TRIBUTE TO NOTHING 'BREATHE HOW YOU WANT TO BREATHE'

(LOCKJAM)

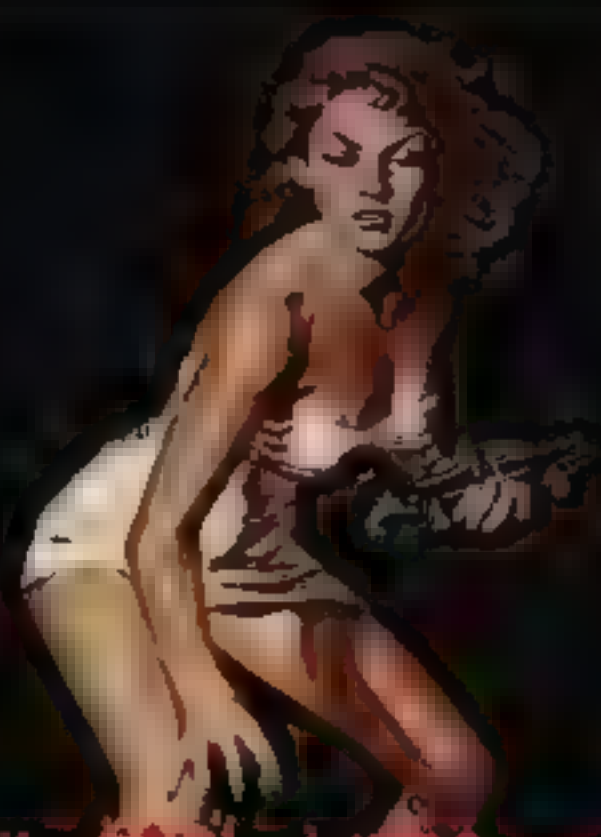


Despite the onset of years and the arrival of their sixth album Tribute To Nothing have not lost the ability to rock. 'Another Brick Wall' sounds like the band are covering a Snapcase classic, 'Broken In Hand' is a slab of American post-hardcore, while 'With Each Step Free' is brassy British rock at its most enjoyably unfired. But, to keep it interesting, the band are also branching out. Opener 'Breathe How You Want To Breathe' has reflective ebb and dynamic width and 'Nothing Left For You' is a warm ballad you would not normally attribute to the UK stalwarts. More of the same mixed with some of the new from one of the best. Nice.

FOR FANS OF: Leatherwaste, Hot Water Music, Hundred Reasons

www.tributetonothing.com

ANDREW KELHAM



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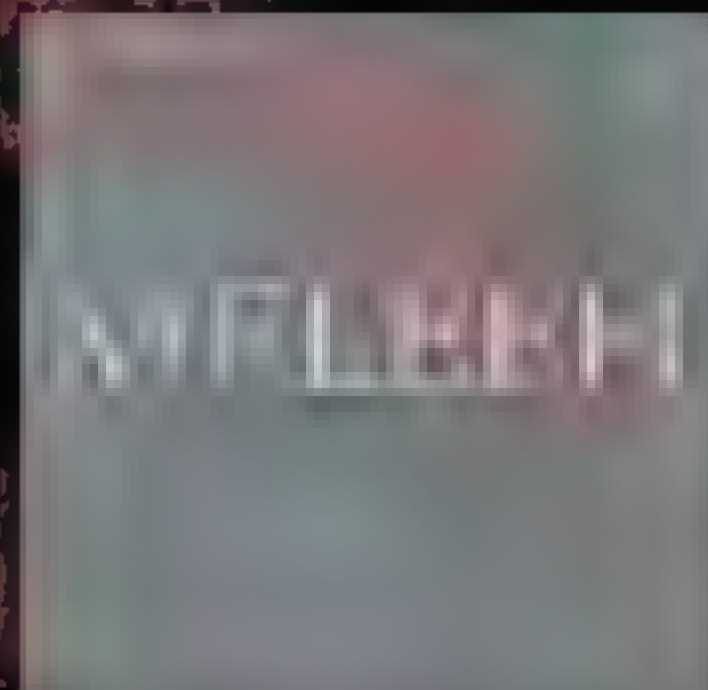
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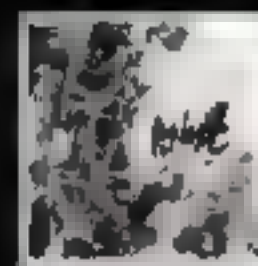
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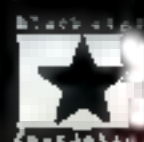
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REVIEWS INDIE



THE BREEDERS [8] 'MOUNTAIN BATTLES' (ADD)

The Breeders have now been going for 20 years and it's not their album that's the very good going to go. However, the most members of the band do have good success. Kim Deal's reportedly been distracted by having to play bass for the Fades and her twin sister Kelley had a hard addiction to deal with. Even so 'Mountain Battles' provides a good argument for putting the idea of The Breeders as a "spin-off" band to rest for good. For a band who are of well into their 40s they're incredibly open-minded. The first track 'Overglazed' is made out of droning guitar and a mellow, rumbling 1/4 rhythm but with Kim's star-struck vocal on the top it sounds like it's just waiting for its trance remix. 'Bang On' takes that dance element further with a hip-hop bassline that sounds like a handbell in party 80s New York. From then they just seem to be experimenting with every possible genre from garage rock to slowcore. There's a slow-burning ballad 'Lullaby' (Chapman) 'Esta Noche' right next to a mournful traditional country ballad ('There He Goes'). The only thing the album doesn't have is an indie anthem. But then again, who needs that?

FOR FANS OF: Sonic Youth, Pixies, Slint

www.myspace.com/thebreeders

TREVOR BAKER

CLINIC 'DO IT'



This is Clinic's fifth album in eight years and for the last seven years they've been a most completely ignored by the mainstream. It seems to

have done them good. 'Do It' doesn't move far from their trademark scratchy sound but it's still gloriously weird and oddly catchy. 'Emotions' for example, sounds like an Elvis ballad copied by mutants locked in an attic somewhere far above the tinny stereo. Elsewhere it's fuzzy, buzzing business as usual, vocalist Ade Bakken's reedy voice acting like a sharp elbow, jabbing in unison with the insistent rhythms. In a parallel universe Clinic are probably absolutely huge and, while you might not want to live in that universe, it's certainly worth a visit.

FOR FANS OF: The Fall, Radiohead

www.clinicvoot.org

TREVOR BAKER

DESTROYER 'TROUBLE IN DREAMS'



Dan Bejar might be a New Pornographer by day, but he's a bit of an old romantic on the sly, as his other project Destroyer's wealth of novelesque rumina-

tions and gladly drawn girls clearly illustrates. This is, you'll've gathered, a sizable undertaking and a wildly mixed one too. 'Shooting Rockets (From The Desk Of Night's Ape)' is as theatrical as its Olivia Tremor Contro-style title suggests. 'The State' is similarly mannered to The White Stripes' 'Conquest'. 'Leopard Of Honor' feels like a 'Nixon' outtake, and, most notably, 'My Favourite Year' seems to bob in from a Celtic lighthouse before blossoming into sharp-focus psychedelia. An acquired taste? Perhaps, but admirably ambitious nonetheless.

FOR FANS OF: Arcade Fire, Bad Seeds, Down Of The Republics

www.myspace.com/destroyer

IAIN MOFFAT

ELLE MILANO 'ACRES OF DEAD SPACE CADETS'



There's no shortage of bands holding forth about modern life at the moment, but we were beginning to despair of ever again hearing one doing so

with the keen archness of Morrissey and the birious clarity of Luke Haines. Thank heavens, then, for Elle Milano: sure, they might play charming, mildly angled indie-pop that's cheerfully side-stepping the bombast of the big leaguers, and 'My Brother, The Astronaut' - one of the year's best singles so far - is suitably contemporary to reference the Klaxons, Fall Out Boy and - crumb! - Gavin Harris, but their combination of spittle, squalor and satire and breadth of targets is far punkier than most of their peers, and way more vital too.

FOR FANS OF: Pulp, Blur

www.ellemilano.co.uk

IAIN MOFFAT

FRIGHTENED RABBIT 'MIDNIGHT ORGAN FIGHT'



On their sophomore full length, Scottish quartet Frightened Rabbit invite you into a very singular musical world. While rooted in alt folk, the eccentricity of their sound, song structure and wavering

instrumental makeup sees them plough a furrow currently untouched by even their closest of allies. And were it not for the achingly plaintive vocals of singer, Scott Hutchison, it's difficult to say how much of a success it would all be. However, with his uniformly beautiful Scottish lilt adding a necessary melodic counterpoint, 'Midnight Organ Fight' is a success, one only slightly letdown for lacking the couple of solid gold hits necessary to reach the glare of the mainstream headlights.

FOR FANS OF: Bright Eyes, The Twilight Sad, Snow Patrol, REM

www.myspace.com/frightenedrabbit

CLIVIA HEDDERLEY

GLORYTELLERS 'GLORYTELLERS'



Best known for fronting Karate and Secret Stars, indie luminary Geoff Fanna turns his hand to jazz in this collection of shimmering acoustic ballads. Velvet

guitars are lovingly plucked and a stripped-back drum set shuffles along to create an elegant and occasionally soporific stage for Fanna's vocal purr. 'Camouflage' encapsulates the Glorytellers sound perfectly, offering a mellow stop-start lullaby, while 'Fry' is a pop-flavoured, key-changing daydreaming kind of tune. With its jazzy textures and laid-back strum, things may sound calm on the surface, but Fanna's lyrics hold something altogether darker, telling tales of teenage pregnancy and suburban malaise. This album is bittersweet at its most intense: a savage wolf in fluffy sheep's clothing.

FOR FANS OF: Skip James, Jim Hall, Vic Montgomery

www.southern.net

AMY MCGILL

GRAND ARCHIVES 'THE GRAND ARCHIVES'



Fronted by Mat Brooke, guitarist of Band Of Horses, Grand Archives (formerly Arch ves) promote hope and happiness with an extremely warm, sunny disposition. Not for the angry, aggressive or frustrated. GA are a full-on hark back to the original summer of love - are so laid back they're a most

horizontal and implore you to ditch the tension from every inch of your being. Scattering precious folk melodies over twinkling guitars and proud brass, with breathy harmonicas and stroked cymbals, they evoke delicious excerpts of a forgotten era - with a modern twist. So shake off the winter gloom, crack this on the stereo and dream of blissful, endless summer days.

FOR FANS OF: Iron & Wine, Simon & Garfunkel

www.grandarchives.com

EMILY TURNER

MYSTERY JETS 'TWENTY ONE'



Not only did the Mystery Jets used to have the singer's Dad in the band, they've now got an album that frequently sounds like one of those

'Now...' compilations from the mid-80s. How's that for not giving a fuck? As entertaining as it was, the Londoners have obviously decided to jettison the faux-prog approach of old in favour of groovy pop tunes with so much sheen you could practically see your face in them. Having DJ extraordinaire Erol Alkan producing obviously helped, but where they got the balls to make 'Two Doors Down' sound like Rick Astley and Wet Wet Wet is another matter. An unexpected treat if ever there was one.

FOR FANS OF: Stock, Aitken & Waterman, dancing whilst wearing white socks and loafers.

www.mysteryjets.com

HARDEEP PHULL

ORPHAN BOY 'SHOP LOCAL'



From The Jam to The Smalls there's a great history in this country of bands singing about life in small towns. It makes you wonder why the word

provincial is used as an insult. Orphan Boy are from Cleethorpes and although they've moved to Manchester the title 'Shop Local' suggests this is still a hometown thing. However, there's more going on than just a Northern accent and stories of people fighting at bus stops. The influence of Arctic Monkeys hangs over 'Trophies Of Love' but there are bebop bass-lines ('Grand Piano') and rewritten poetry ('Ancient Manner') as well as indie anthems ('Satellites'). They may be a local band but they're definitely not just for local people.

FOR FANS OF: Arctic Monkeys, The Jam

www.orphanboy.co.uk

TREVOR BAKER

ALSO OUT...



MERZ (7) 'MOI ET MON CAMION'

(FRANCE)

Like so many before, Merz mostly deals in faintly Dylan-esque ballads, although the angle is surprisingly fresh, peppered with pleasing ambient production. Tracks range from shuffling folk-inflected Americana to moody indie-pop, but all the while just about avoiding the trappings of trite nostalgia. [AM]



PUERTO MUERTO (7) 'I WAS A SWALLOW'

(USA)

Americana with a distinctly gothic tinge from rabidly prolific husband and wife team Christa Meyer and Tim Kelley. *I Was A Swallow* is a creepy mixture of bluegrass, aments, German cabaret and overwrought acoustic ballads that are as much fun as the Handsome Family jamming with The Cramps. [NG]



THE LONG BLONDES (5) 'COUPLES'

(BRITAIN)

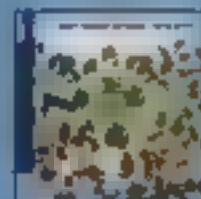
At least The Long Blondes have tried new things on their second album, chipping away at the boundaries of their post-punk sound to create sprawling songs that refuse to fit into neat, pop boxes. But it really hasn't worked - these songs spiral on and on, shedding the r colour a layer at a time, lacking any sense of direction or purpose. [MH]



THE MAPLE STATE (7) 'SAY SCIENTIST'

(USA)

Crashing, melodious pop 'n' rock tracks are the stock in trade for this act, which has a knack for vocal hooks and big, boomy guitarscapes. The tunes are strong and the writing effervescent, but this faintly post-punky indie formula does wear a little. [AM]



THE MOST SERENE REPUBLIC (7) 'POPULATION'

(USA)

This Ontarioan seven-piece offer dreamy, busy, soundscapes awash with emotive tones and piano-led atmospherics. Charming multi-layered male-female vocals and a calming urgency stand out - akin to The Anniversary with less electronics and more random instruments. [EK]



THE TEENAGERS (6) 'REALITY CHECK'

(USA)

This Parisian trio's debut album is a heady mix of synths, disco beats, Serge Gainsbourg vocals and popular culture references. An extended teenage dream sequence, this is rather too uniform in tone to be memorable, and the lyrics try too hard to be witty. [MH]

SURROUNDED 'THE NAUTILUS YEARS'

[9]



(USA)

It's 10 years now since *Deserter's Songs* turned the alt.world widescreen, but some hearty souls have never lost that big-dreaming sensibility.

Take Iceland's Marten Rydell; *Surrounded* is his baby - it's his imaginatively evocative lyrics, kitchen-sink-embracing tunesmanship and heart-swallowing vocals that dominate proceedings - and what a rightly proud father he must be. '21st Century Paradise Traveller' is a mammothly technicolor first strike, while the string-driven soar of 'Paper Tangerine Crush' is both surreal and yet astoundingly stirring, and although there are flashes of joyous liberation ('The Oceanographer' or 'Fellow Citizen Stars'), they give way to an abiding hurt that renders 'The Nautilus Years' a moving and ultimately all-consuming experience.

FOR FANS OF: *Fleming Lips, British Sea Power, New*

www.surrounded.se
IAIN MOFFAT

TAPES 'N TAPES 'WALK IT OFF'

[8]



Following up their critically acclaimed debut, 'The Loon', was never going to be easy, but Minneapolis' Tapes 'N Tapes have created an ideal successor that expands on their ramshackle indie sound.

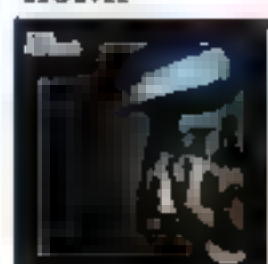
'Walk It Off' is by turns eccentrically angular and then beautifully measured, pushing towards Frog Eyes territory as Josh Grier's vocal cracks. The album is packed with vigorous, shifting rhythms - Jeremy Hanson's drumming is fantastic - as Tapes 'N Tapes skew sumptuous pop melodies and make them sound careworn, fuzzy and warm. Songs such as 'Hang Them All', 'George Michael' and 'Headshock' are immediate yet layered with intrigue: songs that only get better with time. A little affirming stuff.

FOR FANS OF: *Frog Eyes, Pavement, Captain Beefheart*

www.tapesntapes.com
MIKE HAYDOCK

THE KOOKS 'KONK'

[4]



(USA)

Do you hear that blood-curdling, horrified howl of 'no!!!'? That's somebody listening to The Kooks' second album, 'Konk' - and reaching the fourth track in which

frontman Luke Pritchard asks over and over again: 'do you wanna make love to me?'. It's the most ill-judged attempt at being 'sexy' since Peaches first strapped on her dildo. But then utterly risible lyrics are pretty much the only distinctive thing about 'Konk'. Lead guitarist Hugh Harris comes out of it with some credit for nice glam-rocking riffing on 'See The Sun' and elsewhere but that's about it. Where did all the tunes that made their debut so kind of OKish go?

FOR FANS OF: *Razorlight, The View*
www.thekooks.co.uk
TREVOR BAKER

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-BIG CHEESE

★★★★★
-THE FLY

"Politically charged reggae rock with riffs Morello would kill for" ★★★★★
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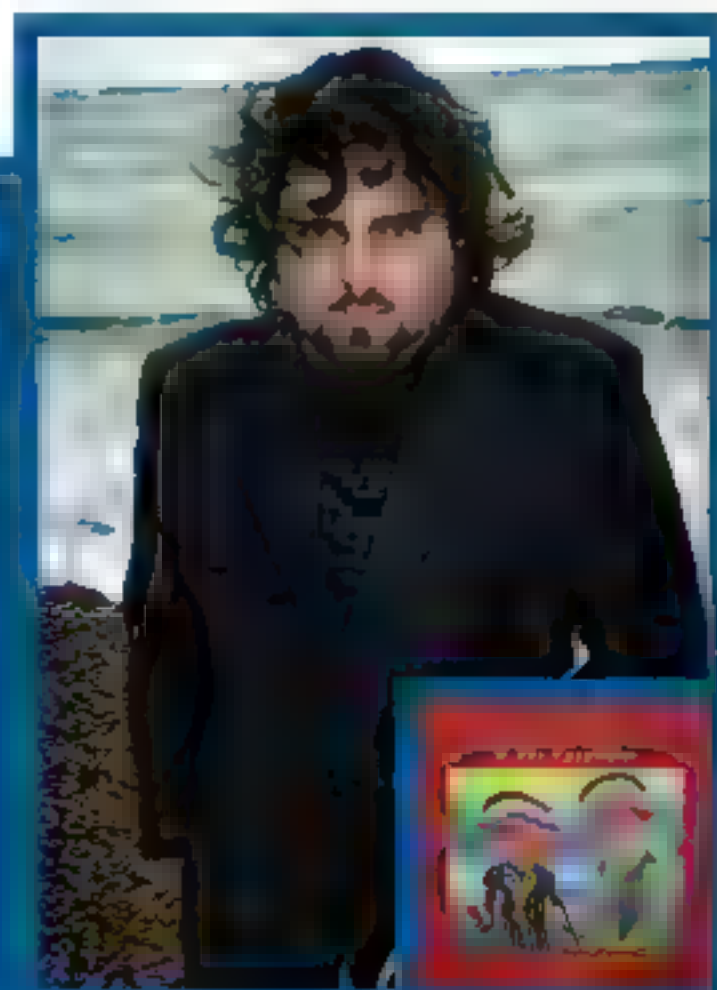
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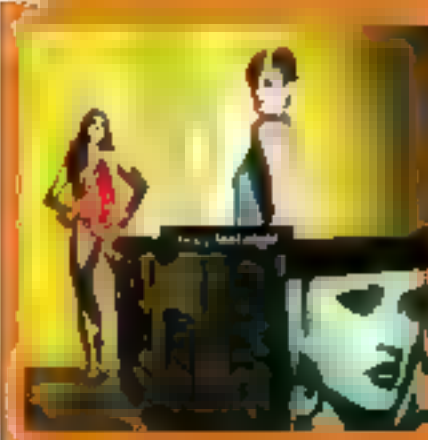
WWW.BEYOUROWNPET.COM / WWW.XLRECORDINGS.COM

LIFE-CHANGING ALBUM CHRIS T-T

"When I heard Robyn Hitchcock's album 'Respect' was the first time I found something by an artist who wasn't too mainstream, but was connected with the major music world. I only heard of him because his album was in the same Quaker meeting in Winchester as my family. But 'Respect' is produced by John Leckie, who did The Stone Roses, and REM covered 'Arm of Love' from it. So it was a direct link between the domestic familiar and the mysticism of time. At that point I'd not listened to The Smiths or Billy Bragg or anything really, so it was one of the first underground things I got hold of."



REVIEWS ECLECTICA & HIP-HOP



MORT



FOR FANS OF: KLF, Sabres Of Paradise, The Temperance

BOREDOMS 'SUPER ROOTS 9'



THRILL Jockey

Boredoms' 'Super Roots' series of presumably-conceptual sonic explorations, ongoing since 93, are an aural advert for making a living by doing whatever the fuck you want, this being extreme and wonder-fui music. The scoop on 'Super Roots 9', then: It's the first official live Boredoms joint ever released (recorded in their home nation, Japan, on Christmas Eve 04) and it features a choir, the 20 individuals of which chant monastically present y interlocking with the band's formidable percussive arsenal. It's stirring fare, and perhaps offers a musical reading of the off-the-beaten-track spiritualism that allegedly fuels the band, although for sheer cloudbursting exhilaration, Boredoms excel to a greater degree when crafting roaring, unfettered noise.

FOR FANS OF: Boredoms, CO100, Vooredoms

www.boredoms.jp
NOEL F GARDNER

EXCEPTER 'DEBT DEPT'



IPSWY Tracks

With a collective demeanour that might be directed at somebody who's turned up at a party they really weren't invited to, New York sextet Excepter have an admirably nightmarish quality. Murdering free folk stone dead before holding a séance in its name, they proclaim the funerea results advice for election year listeners (or something). But if this really is protest music, fingers crossed another halfwit megalomaniac snares the White House hot seat: 'Debt Dept' very nearly defies classification. Occasionally the creepy lyrical content could be Charles Manson channelled through Marilyn Manson, and, three tracks in, 'Kill People' perfectly appropriates psychotic voice-in-head paranoia. Don't let Excepter out of your sight.

FOR FANS OF: Animal Collective, Prada Bear

www.excepter.com
ADAM F KENNEDY

[7]

MGMT 'ORACULAR SPECTACULAR'



COLUMBIA

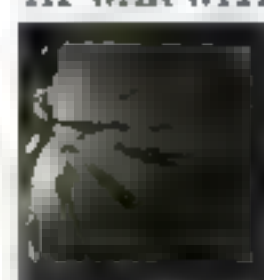
Imagine that, not only had punk not happened but that it didn't need to happen because the dudes with the flares had made such amazing music. That, at their best, is what New York duo MGMT sound like. Ben Goldwasser's electro riffs on 'Tunes To Pretend', 'Weekend Wars', 'The Youth', 'Electric Feel' and 'Kids' are breathtakingly catchy. The lyrics are brilliant. Vocalist and guitarist Andrew Van Wyngarden has a falsetto that's somehow found a golden middle ground between Ray Davies and Prince. Is there anything else you need for a great record? Well a slightly less hippyish second half would be nice but, hey, perfection first time up is a lot to ask.

FOR FANS OF: My Morning Jacket, Prince, Neil Young

www.myspace.com/mgmt
TREVOR BAKER

[8]

SON LUX 'AT WAR WITH WALLS AND MAZES'



NATION

If you love a niches-to-rags tale, then check in with Son Lux, a NYC resident named Ryan Lott who shunned the highfalutin world of classical composition to make indie-rock-flavoured electronica, as demonstrated on this debut album. Neat little tricks come to the fore intermittently, like using digitally stretched opera vocals as a backing track for Lott's own voice on 'Weapons', and he can cook up a chewy old stew of noise, like on 'War' (all his songs have portentous one-word titles). A little too often, 'At War...' doesn't escape a niche already occupied by The Postal Service and Radiohead from 'Kid A' onwards, and as such is maybe something to admire rather than love.

FOR FANS OF: Mer Space Holiday, The Postal Service, Radiohead

www.myspace.com/sonlux
NOEL F GARDNER

[6]

THE WHIP 'X MARKS DESTINATION'



SOUTHERN-BRED

Somewhere between the cataclysmic birth of nu-rave and the timeless melodies of Orchestral Manoeuvres in the Dark and the superious bass-line purity of New Order's Peter Hook, The Whip have found a place they can call home. Not quite the sum of their many influences, when a track with the electroclash punch of 'Fire Hits You in the Gut' is a massive wake up call to the primal instinct that makes you dance like a crazy, sultry robot, even in polite company. 'Divebomb' grinds like a Vegas stripper and the sexy vibe continues through the relentless 'Sister Sam'. And in the immortal words of The 'Tap', 'What's wrong with being sexy?'

FOR FANS OF: Primal Scream, Happy Mondays

www.thewhip.net

GILEZ MOORHOUSE

[7]

MIKE PATTON 'A PERFECT PLACE OST'



HYPER

After Fantomas' foray into film scores on 2001's 'The Director's Cut', Mike Patton once again finds himself dabbling with the celluloid medium, this time in the form of the soundtrack to Derrick Scocchera's short film. In fact, the soundtrack is almost double the length of the movie and finds Patton churning out plenty of his (un)usual avant-garde, weird and wonderful compositions. With echoes of Ennio Morricone and John Barry in places, the soundtrack has more twists and turns than Spaghetti Junction. As an accompaniment to the movie it works - as a standalone record it's a little harder to appreciate. However, Patton aficionados will no doubt lap it up.

FOR FANS OF: Fantomas, Mike Patton, crazy orchestral compositions

www.myspace.com/pattonmike
JONATHAN LONG

[7]

THE CINEMATIC ORCHESTRA

'LIVE AT THE ALBERT HALL'



IMPULSE TUNE

The Cinematic Orchestra seem far happier in the opulent confines of the Albert Hall than on last year's introspective, and not a little glum 'Ma Fleur' as 40 musicians, including the 24-piece Heritage Orchestra, give Jason Swinscoe's deeply smoky blues room to breathe. Heidi Vogel struggles manfully to fill the not inconsiderable shoes of R&B legend Fontella Bass on an atmospheric, tripped-out 'All That You Give' while former *Blind Faith* member Lou Rhodes sounds better than ever on the sublime 'Time And Space'. Some jagged guitar and PC's wilful turntablism keep things from getting too smooth, but it's the shivery brilliance of 'Breathe' that provides the 'you should have been there' moment.

FOR FANS OF: Skunkpox, Portishead, DJ Food

www.ninjatune.net
NEIL GARDNER

[7]

TRUCKERS OF HUSK 'PHYSICAL EDUCATION'



DAY JUNGLES

Truckers Of Husk are an almost exclusively vocal-free band who employ shrill, clean and melodic guitar lines, played on chest-height instruments. There are a good few bands like this kicking around a ready and their numbers will likely increase before they dissipate. If this review sounds cynical and dismissive to you, PSYCHE! because 'Physical Education' - the Cardiff band's five-track debut - is a wee beauty with a stack more tricks than the average bedroom-practicing mathmo meanderers. A cello is employed to especially good effect on 'Saled Balad'; fuzzy thud-riffing lurches forth during 'This Odd Modern' and the closing 'Panther Party' is like a rock cousin of Underworld's most banging techno track ever, 'Row a'. Audacious.

FOR FANS OF: Bottles, That Fucking Tank, Fools

www.myspace.com/truckersofhusk
NOEL F GARDNER

[7]

[7]

ALSO OUT...

65DAYSOFSTATIC [7]
'THE DISTANT AND MECHANISED GLOW OF EASTERN EUROPEAN DANCE PARTIES' (MONOTREMO)
 Comprising two reworkings of the title track and two brand new tracks, this EP makes for a decent stopgap release. With guitars taking a back seat, the band unveil a rich tapestry of bleeps, glitches, trancey synths and – shock, horror! – vocals. Nicely done. [MK]

FOOT VILLAGE [8]
'FRIENDSHIP NATION' (TUMID)
 Hair-raisingly direct, with drums of absolute death, Foot Village are instantly mesmerising. 'Friendship Nation' lands between Load Records' black-hearted noise and fellow Los Angeles alumni The Mae Shi's manic indie-terrace refrains with the brutal subtlety of footuses dropped from airplanes. Monstrous. [AFK]

GUILTY SIMPSON [7]
'ODE TO THE GHETTO' (STONES THROW)
 No surprise that late producer J Dilla – a man who bridged the awkward gap between indie and mainstream hip-hop – saw promise in Detroit MC Guilty Simpson. His collision of vicious rhymes and loping (sem-) consciousness places him in a similar – and no less worthy, middle ground. [NFG]

LOTHAR OHLMEIER & ISAMBARD KHROUSTALIOV [9]
'NOWHERE' (NOT APPLICABLE)
 Combining abstract electronica with modern classical and experimental jazz, this pair weaves bass clarinet melodies with ghostly samples and a smattering of atonal piano. Probably the most fascinating project since the London Sinfonietta interpreted the works of Aphex Twin and Squarepusher. [AM]

NO KIDS [7]
'COME INTO MY HOUSE' (TOMLAB)
 Mournful Vancouver indie-poppers No Kids may outwardly hail from a different age but emotional sway isn't time dependant. And the vague echoes of Neil Young's uplifting sadness in Nick Krgovich's plaintive considerations could reduce children or grandmothers to misty-eyed recluses. [AFK]

PG.LOST [6]
'YES I AM' (BLACK STAR FOUNDATION)
 Another post-rock band trying to make you guess what comes after the quiet bit. These Swedes couldn't make their love of Sigur Rós / Mogwai more obvious if they had it tattooed on their foreheads but for all that predictability, Pg.Lost can still be strangely enchanting. [HP]

ART ATTACK

URSULA MINOR [6]

'LAUDANUM' (THE FOREIGN OFFICE)
 As the second wave of shoegaze continues apace, nobody could accuse Ursula Minor of bounding onto the bandwagon with this mini-album: the Glaswegians have been knocking around for several years. They are, however, guilty of mining a seam of shoegazing's least interesting/inventive space walks, reminding you the movement's 90s heyday swiftly drifted toward Britpop. Only rare glimpses, such as the mildly grating intro to 'Two Past Weeks', suggest teeth are gnashing behind Ursula Minor's veneer of sonic washes and faraway vocal intonations. And though everything does indeed sound as if it's filtered through Laudanum (a Victorian opium-based drug), there's scant danger of Ursula Minor becoming stars before the next big bang.

FOR FANS OF: My Bloody Valentine, Galaxie 500, Stereolab
www.ursulaminor.co.uk
 ADAM F KENNEDY

VALET [8]

'NAKED ACID' (KRAZY)
 Follow up to last year's excellent 'Blood is Clean' sees Valet, aka Honey Owens, a veteran of the Portland avant-garde/improv scene that includes the mighty Jackie-O-Motherfucker, move into more deeply psychedelic territory. Ushered in by the eerie wind chime drone of 'We Went There', the acidic blues howl of 'Fuck It' soon blows away the cobwebs, while the deceptively spare 'Kehaar' and 'Fire' with just Owens' ethereal vocals, acoustic guitar and some spaced out soloing are pretty and haunting. The languorous tripped out mood is broken only by the stuttering staccato pop of the closing 'Streets' that ditches heavy contemplation in favour of joyous dance floor abandon.

FOR FANS OF: Jackie-O-Motherfucker, Muzzy Star, Spacemen 3
www.krazy.net
 NICK CANNON

WHY? [6]

'ALOPECIA' (WHY?)
 Even those who buy wholesale into the Anticon Records ethos would probably question how much Why?, who feature personnel from CLOUDDEAD and Fog, had to do with hip-hop as a rule. 'Alopecia', their third album, marks the point where they abandon any pretence of a tangible link. The aleatory synth mist that CLOUDDEAD made ample use of is very much here, placed into a wonky indie-rock context alongside disarmingly cheery bass and specific-to-the-point-of-creepy lyrics about Puerto Rican porn and watching men having sex on a basketball court. A one-off White Town / Folk Implosion-type radio hit, which would pay for overpriced vintage studio equipment for exactly one year, is fairly easy to envisage.

FOR FANS OF: CLOUDDEAD, Animal Collective, Folk Implosion
www.myspace.com/whyanticon
 NOEL F GARDNER



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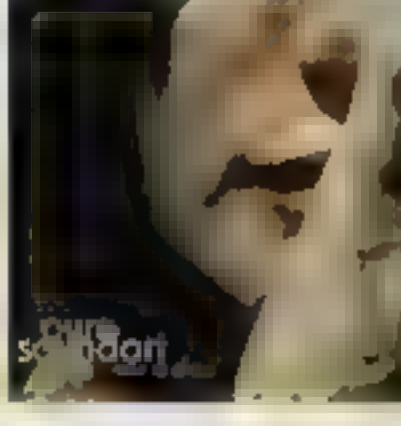
Three Years Hiding

'We Lost Ourselves and Found Our Way To This'
 "...they have an admirable ear for a melody...and talent at play that makes most of the newest wave of American emo bands look like chimps". *Kerrang!*
OUT NOW!



Eight Page Pullout

'Stand Up'
 "...they could easily be a Brand New for North of the border. Nice work." *Rock Sound*
OUT NOW!



Pure Soundart

'Emo Is Dead'
 "Pure Soundart...offer something worthy of investigation." *Rock Sound*
OUT NOW!



Device

'Obstacles and Playgrounds'
 "...ten great stimulating rock songs with originality and flair..." *Rock3 Radio*
Out 31st March 2008



Happy Trash Culture

'Comparing The Comfort'
 Grunge hardcore with a political undertone and a touch of irony.
Out 7th April 2008



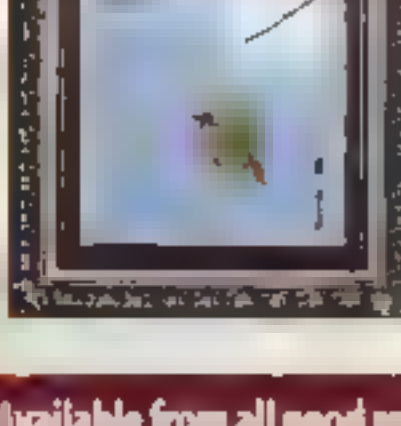
Tribute To Nothing

'Breathe How You Want To Breathe'
 Sixth studio album featuring TTN's alternative hardcore gntty punk rock trademark sound.
Out 14th April 2008



I Killed Pharaoh

'King Hell Breakthrough'
 Uncompromising off-kilter noir pop blending heavy alternative rock with punk attitude and passion...a heavyweight mix!
Out 21st April 2008



ReaLeaf

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REVIEWS REISSUES & COMPILATIONS



MINISTRY AND CO-CONSPIRATORS [8] COVER UP

FOR FANS OF: Ministry, Revolting Cocks, Prong, Nine Inch Nails

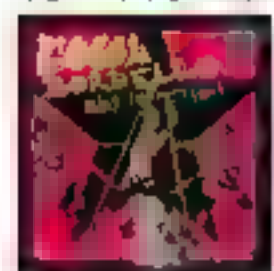
BURNING WITCH [9] 'CRIPPLED LUCIFER'



And so the runes are cast, hushed oaths are muttered, and Burning Witch are made flesh once more, the tracks from their two rare-as-hens' teeth 12-inches and the releases they shared with Goatsnake and Asva brought together to form one blackened, reeking and thoroughly ungodly collection. With vast, atonal riffs, tendrils of creeping feedback and vocals swaying giddily between craven cackles and strange, tormented croons, Burning Witch stood as a hideous anomaly when they first arose and only really began to make sense once they had departed, their pestilential, rotten-to-the-core doom metal eventually coming to serve as a twisted prototype for all those wayward souls lost or brave enough to follow in their cloven hoofprints.

FOR FANS OF: Groves At Sea, Thorr's Hammer, Asva, Monorch
www.southernlord.com
ALEX DELLER

GOGOL BORDELLO [7] / [8] / [8] 'VOI-LA INTRUDER' / 'MULTI KONTRA CULTI VS IRONY' / 'EAST INFECTION'



That Gogol Bordello didn't make a splash over here until somebody came up with a spurious 'Balkan Beats' scene for them to be on top in 2004 tells you a lot about how the music industry works. By 99 their punk gypsy carnival was already virtually fully formed with 'Voi-La Intruder'. A long time before Borat came along frontman Eugene Hutz was the true king of implausibly chewy accents and non-stop partying. The second album and the EP, 'East Infection', sum up their ethos: eye-bulging passion over arms-folded irony. To k music as the true sound of anarchy. Think punk rock on super-strong East European spirits.

FOR FANS OF: The Pogues, Dropkick Murphys
www.gogolbordello.com
TREVOR BAKER

GOSSIP [8] 'LIVE IN LIVERPOOL'



That was close. For a while it looked like Beth Ditto was retreating herself to be reduced into little more than a 'good example' for girls who don't aspire to look like Paris Hilton. While that's all very well, rock stars aren't supposed to be good examples and, anyway, there's more to Gossip than Beth Ditto. There's 'Yr Mangled Heart', for example, where the bassline hits the floor like a bull-whip. Or 'Free / Sign', in which the rapidly jerked guitar sprays the room like a drive-by. Often live albums provide chastening proof that hyped artists aren't as good as we thought. In Gossip's case when you strip away all the hype something much more powerful remains.

FOR FANS OF: The White Stripes, Tina Turner, Yeah Yeah Yeahs
www.gossipyouth.com
TREVOR BAKER

HOT WATER MUSIC [7] 'TILL THE WHEELS FALL OFF'



Having reemerged at the beginning of this year to hit the road again, what a lot of people will be hoping for from lauded Floridian punks Hot Water Music is a new album. Whether this will ever be forthcoming is uncertain (hell, come print deadlines we're still praying for UK shows) so for now we can indulge this exhaustive B-sides and rarities compilation. Taking in a whopping 23 tracks, this collection including Alkaline Trio, Turbonegro, The Clash and Springsteen songs among eight cover versions - unsurprisingly doesn't make a cohesive whole. It's not without highlights though, and it's certainly a worthwhile punt for fans who need another HWM hit night away.

FOR FANS OF: Alkaline Trio, The Dicks, A Wilhelm Scream
www.hotwatermusic.com
RICHARD CHILDS

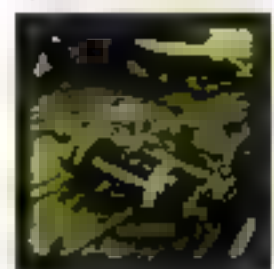
LESS THAN JAKE [8] / [7] / [7] 'PEZCORE' / 'LOSER, KINGS AND THINGS WE DON'T UNDERSTAND' / 'GOODBYE BLUE AND WHITE'



The uncrowned kings of re-released, remastered, repackaged albums. Gainesville Rock City's finest ska-punk scallies are at it again. Originally released on Asian Man, 95's 'Pezcore' is a blinding, beelied-up dancefest of a debut, while No Idea's 'Losers...' from 96 bags up the brass and exudes a humbly-produced, rough-around-the-edges charm and 02's Fueled By Ramen release 'Goodbye Blue And White' - a homage to their trusty tour bus - boasts more demos and rarities than ever. With bonus tracks aplenty and a DVD also due, there's enough here to keep you busy until they commit yet more ska-punk skulduggery to disc later this year.

FOR FANS OF: Root, Big Fish, Big D & The Kids Table, Mustard Plug
www.lessthanjake.com
EMILY HEACON

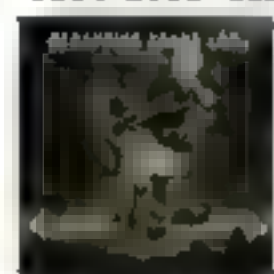
PERTH EXPRESS [9] 'PERTH EXPRESS'



Oh yes! This is the album Goldilocks would choose: everything about it is just right. From the haunting gold ink art work to the wonderfully-titled label to which they've signed, there are little to no faults to find. Comprising an LP, a 10-inch, a split and a demo, Perth Express wield uniformly excellent tunes. The German quartet meld experimental metal and hardcore with gruff vocals and melody that sends shivers down the spine. It's fast, it's furious, it's got balls the size of watermelons, and there's no point picking favourites because all 23(!) tracks rock like motherfuckers. If every band on TDB is this good, we may have found the grail.

FOR FANS OF: Big Hero Is Gone, Tragedy, Taint, Baroness
www.myspace.com/perthexpress
JAKIN PENTHECORN

STRAPPING YOUNG LAD [8] '1994-2006: CHAOS YEARS'



With creator Devin Townsend on sabbatical, after realising while he loved music, he hated the quagmire of the music biz, it was only a matter of time before we saw the contractual 'best of' package. But the great news is, not only does this record combine some of your favourite SYL songs across one disc, it features tons of cool extras too. There's a DVD featuring a live set from the home of meta - Donington, all the promo videos which mainstream TV were always too scared to play and various live stuff dating back to 2001 in LA, plus more modern European shows. And it's true, you can never tire of hearing 'Oh My Fucking God'. Classic stuff indeed!

FOR FANS OF: Biomechanical, Machine Head, (old) Black Sabbath
www.strappingyounglad.com
JAMES DOMINIC

TYPE O NEGATIVE [8] 'DEAD AGAIN - RED VERSION'



Originally released last year, Peter Steele and his hooded horde's seventh studio album 'Dead Again' is a collection of unholy and dark elegies. It's doom - but like Pentagram, these are black gothic spine-tingers that'll hit you slow, deep and hard, such as the death-stride of 'Tripping A Blind Man' and deep groove of 'Some Stupid Tomorrow'. Now '...Red Version' sees the album reanimated and comes with a bonus DVD containing footage from a raucous Wacken 07 set, plus interviews (where Steele's vampire-like pegs are frighteningly visible) and videos of 'Prophets Of Doom' and the moving 'September Sun'. Like a date with a blood-thirsty count, '...Red Version' is a thrilling, chilling experience.

FOR FANS OF: HIM, Cradle Of Filth, Danzig
www.typeonegative.net
RONNIE KERSWELL

ALSO OUT...



L.A. GUNS [6] 'THE VERY BEST OF'

(THE STORE FOR MUSIC)

They didn't achieve the heights cohorts G.N.R. conquered, but sure as shit scoured the same depths sniffing out cock rock act on. Contains 15 sleazy tantrums to drunkenly transport you back to the heyday of hairspray lipstick, spandex and Jack Daniel's. [PR]



PLAIN WHITE T'S [7] 'EVERY SECOND COUNTS DELUXE EDITION'

(GOLDENWOLD)

Same old album. Brand new live DVD included. A dubious marketing tactic by a label making success for all its worth? Maybe. A quality live show captured professionally with excellent sound? Possibly. Worth buying? Suppose so. [AK]



THE MISSION [9] / [7] 'CARVED IN SAND GRAINS OF SAND' 'MASQUE'

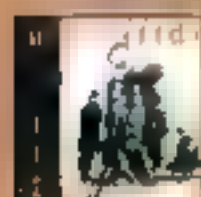
The Mission were always an under-rated band. They embraced goth, but also had a real rock element that took it to new heights. 'Carved In Sand' is nothing short of a classic. 'Masque' is a poppier outing, but it's still a decent album. [DB]



THE LEMONHEADS [9] 'IT'S A SHAME ABOUT RAY'

(RHINO)

An unforgettable and complete y brilliant early-90s classic, 'It's A Shame About Ray' is here reissued (and apparently remastered), along with superfluous demos and a DVD of a 1993 tour diary. None of which makes it any more essential. None of which can ever tant its brilliance, either. [TN]



THE TRIFFIDS [7] / [6] / [6] 'TREELESS PLAIN' 'BEAUTIFUL WASTE AND OTHER SONGS' / 'THE BLACK SWAN'

(DOMINO)

Domino's expanded reissuing of the Perth blues punk pioneers continues apace, with the folksy fiddle-some adventuring of their two earliest sets giving way to the more crepuscular muscularity of 1989's now-2CD 'The Black Swan'; the swampy suave-ness, meanwhile, remains a constant feature. [JM]



VARIOUS [7] 'AN ANTHOLOGY OF NOISE & ELECTRONIC MUSIC VOL 5: A CHRONOLOGY'

(SUB ROSA)

Sub Rosa's excellent series probes yet more undiscovered corners of the electronic archives. This fifth volume focuses more on the abrasive, showcasing 50-year-old electroacoustic experiments and the wildly exotic minimalism of Charlemagne Palestine alongside Sutcliffe Jugend and Masonna's industrial menace. An inscrutable of brilliantly noisy history lesson. [NG]

UNSEEN FORCE 'IN SEARCH OF THE TRUTH'

[6]



(GRAVE MISTAKE RECORDS)

Former members of White Cross and Honor Role and later of Four Walls Falling, Gwar and L7, Unseen Force were a mid-80s quartet from Richmond, Virginia who've been honoured here with a discography expanding the original 11-track 'In Search...' LP to a 33-strong CD. Musically, they stop just short of crossover but thrash forth angrily with a vaguely gothic edge. Texas Offenders and Italy's Raw Power were peddling similar fare at a similar time. Major players in a scene which ultimately produced Avast! Strike Anywhere and Municipal Waste. 'In Search Of The Truth' is worth hearing for devoted American hardcore archivists - archivists who probably hate most of the music featured in this magazine.

FOR FANS OF: Hissers, Strag Up, R&L

www.gravemistakerecords.com
NOEL F GARDNER

VARIOUS 'GIGANTOUR 2'

[8]



(IMAGE)

Taking in some of the heaviest metal talent around, this collection of live recordings from the 2006 Gigantour is quite something. Megadeth's Dave Mustaine is the brains behind the tour, so it's only fair his band contribute three live songs as well as bonus track 'Peace Sells'. Meanwhile 'Nemesis' and 'Redneck' have born-performers Arch Enemy and Lamb Of God slaughtering their way through your stereo with glorious, unpolished ferocity, leaving Opeth's 'Window Pane' to provide the necessary moment of calm. Cleanly recorded in 5.1 surround, this is as sharp as it comes, and if you hunt down the sister DVD you'll find further tracks and behind-the-scenes footage too.

FOR FANS OF: Megadeth, Arch Enemy, Opeth

www.myspace.com/gigantour
NIK YOUNG

VARIOUS 'TAKE ACTION! VOLUME 7'

[7]



(MORELLO MUSIC)

The latest Take Action! CD/DVD compilation offers a choice selection of 20 tracks and 20 music videos from a surprisingly diverse selection of bands. On one hand you have the expected sugar-sweet pop-punk of Cute Is What We Aim For, while on the other you have appearances from The Red Chord and Suicide Silence. This variety may not sound good on paper, but if it introduces quality underground music to a completely new audience then that can only be a good thing. Although the mix-CD format may seem outdated in 2008, this is the perfect starting point for investigating heavier music. The bargain price tag always helps too.

FOR FANS OF: Every Time I Die, Hello Goodbye, The Blud, Cute Is What We Aim For

www.takeactiontour.com
PHIL GORDON

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SINGLES REVIEWS

SHARP END FIRST [1]

'LOVE LESS REGRET' (GLASSSTONE)

Stoz: It's a bit too clean-cut

Lewis: It sounds like the stuff people with dreadlocks listen to at university. Some white guy with dreads walking around campus with 'Know Your Mushrooms' written on his bag - I bet he listens to this.

THE XCERTS [0]

'DO YOU FEEL SAFE' (MAMMIGUIN REPUBLIC)

Stoz: It's a bit like my first emo record. They've taken every emo cliché available since the 90s and shoehorned them into this three-minute travesty.

Lewis: It's the kind of music you have played during an emotional montage in Hollyoaks.

Stoz: The singing is just so over the top - like he's making love to the microphone

CHILDREN OF BODOM [7.5]

'BLOODDRUNK' (SPINEFARM)

Lewis: Not bad - for sweaty mosh music. Though I used to really like Children Of Bodom.

Stoz: I think the keyboard sounded like that bit in Bill & Ted's Bogus Journey when Mozart finds that piano in the shopping centre.

Aliskull: It's not something I would buy, but I do like it.

DREAM THEATER [5]

'FORSKEN' (ROADRUNNER)

Aliskull: So when did that singer leave Evanescence and join Dream Theater?

Stoz: That song is like a frustrating car journey. It's like he came out of the house, put his foot down, turned round the corner and got stuck behind a little old lady in a Fiesta. Instead of blasting past her, picking up speed, he just sits there and hangs back

IFORWARD, RUSSIA! [0]

'BREAKING STANDING' (ECHOING AVENUE)

Lewis: I'm going to have to crack open an Irn-Bru now to keep myself awake.

Stoz: I wasn't sure about the vocal but I warmed to it towards the end. It's the one I like the most so far

Lewis: It's Hollyoaks again

Stoz: It's a little too hip for Hollyoaks.

Aliskull: It's Friday night music - after you get back from the Faversham (pub in Leeds) you put it on to help indie yourself down, into sleep.

PANIC AT THE DISCO [-50]

'NINE IN THE AFTERNOON' (ATLANTIC)

Aliskull: It sounds like something off the Somerfield Christmas advert.

Stoz: That was actually making me angry.

TURBOWOLF [8]

'BITE ME LIKE A DOG' (EL RECORDINGS)

Aliskull: That's pretty dirty - I like it.

Stoz: It's called 'Bite Me Like A Dog'

Lewis: [Adopts German accent] Bite me like a dog, do it 'til it hurts!

Aliskull: I like the synth voice - it's like Daft Punk.

Stoz: A good sound - a bit like Nintendo. I like Nintendo... I bloody love Nintendo

UNGDOMSKULEN [0]

'MODERN DRUMMER' (EVER)

Lewis: If we had a song about our drummer, it would be called 'The Ultimate C***'. He loves sweets.

Stoz: He does love sweets. Going back to Ungdom something, their drummer isn't actually that good.

Aliskull: Maybe it's not about him.

Stoz: What, you mean maybe it's about the drummer they want but can't get? I did like his little solo on the block of wood.

Lewis: Yeah that was genius. The guitarist was just noodling; there was no ultimate riff assault.

Stoz: No riff - no points.

Lewis: Zero riffs out of 10

THE MATCHES [-20]

'WAKE THE SUN' (CENTIMETER)

Stoz: That sounded like the kind of music played in shops in town when you're browsing.

Aliskull: It's another Christmas song, the chorus with the chimes just made it sound like, 'That's why mums go to Ikea'

Stoz: This is what happens when Warner Bros buys out Epitaph Records. It's the type of album where the advert would be like [adopts Hollywood action narrator voice], 'If you buy one album this year, buy The Matches'

Aliskull: The only people who would buy this are the people who would only buy one album a year anyway.

Stoz: Well that's because they are so disillusioned with this.

FRANK TURNER [9]

'PHOTOSYNTHESIS' (EXTRA MILE)

Aliskull: [Adopts elderly Yorkshire woman voice] Well you only need to buy one album don't ya? Bloody man on the telly told me it was great!

Stoz: You'd also get five pounds off any Pixar film.

YOU ME AT SIX [4.5]

'IF I WERE IN YOUR SHOES' (GLAM BOMB)

Lewis: Sounds very American

Stoz: They're already pretty popular aren't they?

Aliskull: I think they are doing well, considering how old they are

Stoz: True. I was in some pretty shite bands at that age. They are friends with our driver Brad, and Brad's amazing so... It's pretty catchy.

FUTURE OF THE LEFT [2]

'MANCHASM' / 'SUDDENLY IT'S A FOLK SONG' (TOP PURE)

Aliskull: That was bloody shit! They sounded like Death From Above but with writer's block, so they got someone with a keyboard and a trapped nerve in their finger to come in

Stoz: It reminded me of the wacky bits in Dead Kennedys songs, like 'Chemical Warfare' - a bit like that, but

Lewis: Two points, but that's just for the bass tone.

THE SKIES [0]

'HYPNOTISED' (ONDA VIBES)

Aliskull: Good, but I would like to see them live before delivering harsh judgement.

Lewis: The breakdown was a bit messy

Stoz: I like how in the press release they say, 'With Ramones-like looks, so they look like the Ramones, that's good. Again though - they are from England but sound like they are from California.'

Aliskull: Maybe they listen to a lot of Social Distortion?

Stoz: Mate? Not

Aliskull: I thought it was okay

THE SECRET HANDSHAKE [-204]

'GAME GIRL' (CROSSBOWS)

Aliskull: I want to see how long it is...

Lewis: Three minutes-twenty-four

Stoz: It sounded like Cher having an epileptic fit over Kraftwerk. Or like Chloë Sevigny in musical form.

Aliskull: Terrible. I wouldn't wipe my arse with it - even if it was written down in paper form.

Stoz: Doesn't even deserve to be called music

Lewis: So are we giving a minus point for every second that it played?

NFD [3]

'WHEN THE SUN DIES' (JUNGLED)

Stoz: [Stoz leaves the room one minute into the song]

Aliskull: I think the singer should leave and start a stoner band.

Lewis: Yeah, they've not really got much to offer. It passed me by completely.

Aliskull: Let's see what Stoz has to say when he gets back. [Stoz returns to the room]

Aliskull: What did you think Stoz?

Stoz: Shit!

The album 'Black Summer' is out now on Visible Noise. Catch The Plight supporting Poison The Well on their April UK tour; see gig guide for dates. www.myspace.com/theplight



REVIEWED BY
STOZ, LEWIS AND ALISKULL
(THE PLIGHT)

INTERVIEW: Stevie Kilgour / PHOTO: Gary Woistenholme

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REVIEWS FILMS / BOOKS / DVDs / GAMES



SON OF RAMBOW [7]

MPAA: G (ALL AGES)

It's not often that a film about a boy who makes a movie turns out to be a movie about a boy. But *Son of Rambow* (7) is a rare exception. The film, directed by David Strickland, is a charming and honest portrait of a young boy, Tom, who is obsessed with making a movie. The film is a beautiful and moving story of a boy who is determined to make a movie, and it's a beautiful and moving story of a boy who is determined to make a movie.

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FILMS



PERSEPOLIS (CERT. 12A) (OPTIMUM)

[5]

Animation has long been a way for filmmakers to say things a real actor couldn't say just watch *The Simpsons*, but *Persepolis* writer Marjane Satrapi has more reason than most to take refuge in pen and ink. The film is based on her autobiographical graphic novel about growing up in Iran during the period after the 1979 revolution that brought the Ayatollahs to power. Her family were communists who suffered under the new regime even more than they had under the Shah. Unfortunately the first half seems like a teaching aid for kids studying the period and the second half, when she moves to Europe, may be beautifully drawn, but it's all very self-indulgent.

TREVOR BAKER

XXY (CERT. 18) (PECCADILLO)

[8]

There's something strangely satisfying about sitting down to watch a film about an Argentine hermaphrodite. It sounds like the winner in a competition to find the world's most obscure movie. In fact, it's the highly engaging story of a 15-year-old girl, Alex (Inés Efron), who was born with "ambiguous genitalia" and who has to choose between surgery to become a boy, surgery to become a girl, or to remain forever in between. This could easily have been either horribly tabloid or tediously worthy. Instead, first-time director Lucia Puenzo has created something extremely moving and thought-provoking despite, or because, Inés' decision-making process mostly seems to involve seducing straight boys, gay boys and lesbians, and then deciding which she likes best.

TREVOR BAKER



30 DAYS OF NIGHT [8]

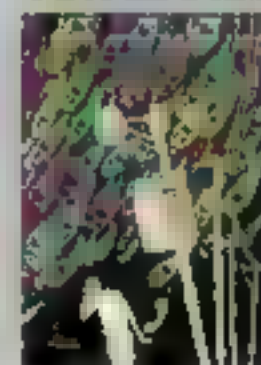


Much as you'd hope with a film based on a graphic novel, *30 Days of Night* is a visually spectacular and it's also, on first viewing, impressively terrifying and brilliantly gory. The

freezing town of Barrow, Alaska, which in winter plunges into 30 days of complete darkness, cut off from the rest of the world. Its population gets attacked by a really quite convincing bunch of animalistic vampires (think *28 Days / Weeks Later*'s infected, but scarier and with sharper teeth), led by the brilliant Danny Huston, with only a small mob led by local sheriff Eben (Josh Hartnett) able to battle for survival. It's absolutely excellent, although repeat viewings do unveil niggling cheesy moments you might not initially notice. A remarkable bit of horror, nonetheless.

www.sonypictures.com/homevideo/30daysofnight/
TIM PATERSON

LESS THAN JAKE [7] 'PEOPLE'S HISTORY OF LESS THAN JAKE'



Welcome to the horny world of LTJ, with a bumper digital video disc for your aural and optical indulgence. After 16 years on the wheel they've quit their major label status, opting for self-employment and therefore added creative freedom. The initial fruits of which are several re-releases, a new album (currently being recorded) and this here visual collage – assembled from shows including London and Rhode Island, random clips of typical high jinks, excerpts from the *Avante Tarde* home movie and more. The quality of both sight and sound is up to scratch, and swallowed whole it provides a satisfactory peep into the business of show wherein these punk rockin', ska skankin' metal grindin' goofballs have successfully reserved their place among the most popular and consistent of today's underground / overground glitterati.

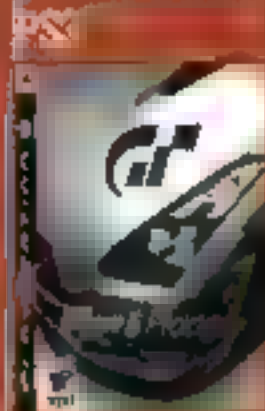
www.lessthanjake.com
PAUL RAGGITY

GAMES

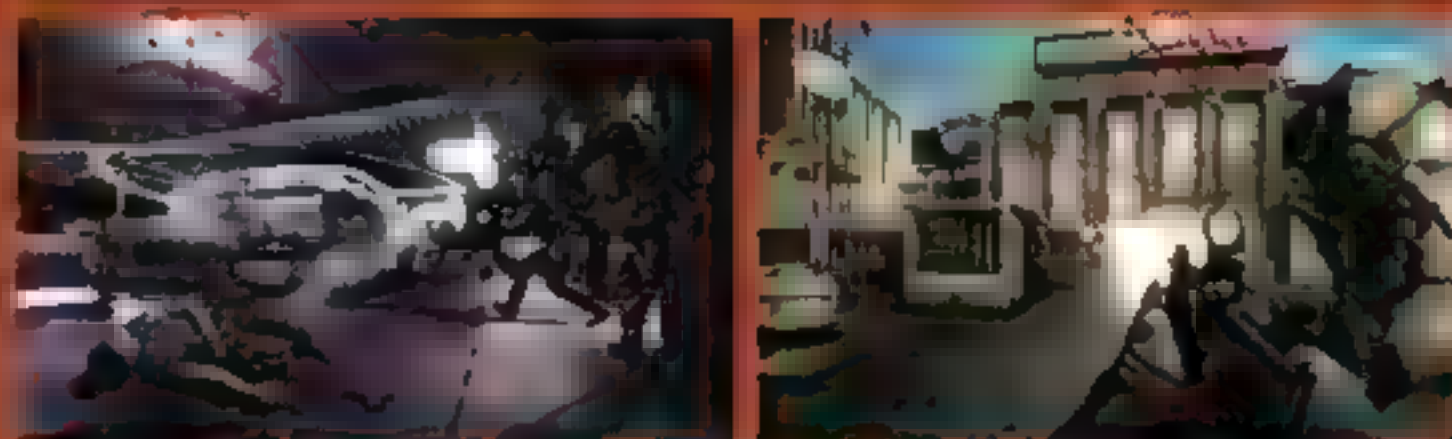
GOD OF WAR: CHAINS OF OLYMPUS [7]



GRAN TURISMO 5 PROLOGUE [7]



SEGA SUPERSTARS TENNIS [8]



RAINBOW SIX: VEGAS 2 [8]

BOOKS

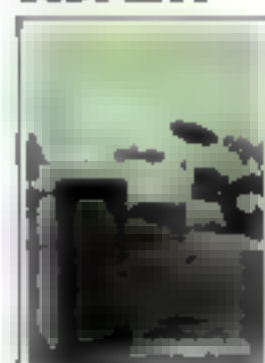
'77 SULPHATE STRIP [6]



"I could never shake the feeling that I was outside looking in," says Barry Cain of the '77 punk scene. To which you want to say, Of course you were. You were a music journalist. You weren't in The Sex Pistols! But in '77 many journalists felt that to write about punk meant you had to be punk. From the first chapter, in which he establishes his credentials by boasting about the violent gang he hung around with as a kid, he's determined to prove that he's more 'real' than other hacks. It kind of works, too, because he's got some good new interviews, including one with John Lydon which is inevitably a maelstrom about Arsenal FC as much as it's about punk.

TREVOR BAKER

I PLAY THE DRUMS IN A BAND CALLED OKAY [7]



This novel retrospectively documents the rise and lives of fictional Canadian indie superstars, *okay*, recalled first-person from the perspective of the band's drummer, Clap. The book's acclaimed English author Toby Litt's balance of research and artistic license here works to good effect. With Clap stuck behind the drum stool often watching band life - and in particular the behaviour of neurotic lead singer Syth - from the sidelines while actually holding the group together it's a tale told in jumbled form via short stories, but this often aids the biographical style and helps keep each member's tale interesting, as they grow older and the realities of rock stardom begin to come into perspective.

TIM NEWBOUND

PSYCHIC CONFUSION: THE SONIC YOUTH STORY [8]



Seen by many as one of the most influential American bands to this day, the Sonic Youth story is certainly an interesting one. Author, Stevie Chick, is obviously a massive fan and it comes across in his writing as he charts the beginnings of the band from the early 80s nascent New York no wave scene right through to the present day. With a staggering musical output that would make most bands wince, Chick gives us a unique glimpse into the inner workings of a band that are still as relevant today as they were 25 years ago. Essential reading.

JONATHAN LONG

MUSE 'H.A.A.R.P.' [8]



They've won more 'Best Live Act' awards than they can count, so it was no surprise when Muse became the first band to headline the new Wembley Stadium. Those lucky enough to be there in June will recall the sheer scale of it all, from the earth-shaking power of Muse's songs to the mammoth space-age stage set. Such an immense event is impossible to reproduce on DVD. But this one pays attention to the fine details with brilliant effect. By filming on the stage, in the crowd and from the sky 'H.A.A.R.P.' gives a starring role not just to Muse, but also to the fans and the stadium. It's the perfect way to capture the energy and extravagance of one of the greatest live shows Wembley will ever see.

VICTORIA DURHAM

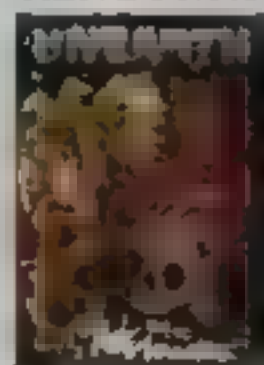
NIGHTWATCH [8]



Remade for Hollywood in 1997, the original 1994 Danish *Nightwatch* is an absolutely genius thriller that unfolds superbly as the details surrounding the murders of a number of young prostitutes unravel. Egged on by alcohol and his narcissistic best friend Jens, the central character Martin, a law student working part-time as a local morgue's nightwatchman, becomes implicated in the crimes via a series of insane dares and some sick tricks played by his friend. It's never massively ear-nest, austere or dramatic in its presentation, giving the film an often unsettling sense of realism; and, when you're not squirming, the script is also often very funny. Kim Bodnia's performance as Jens is particularly impressive and - cheesy ending notwithstanding - it makes for hugely gripping viewing; certainly worthy of repeat viewings.

TIM NEWBOUND

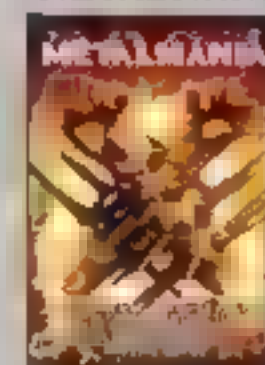
UNEARTH 'ALIVE FROM THE APOCALYPSE' [8]



Unearth have never been at their best on CD. Nope, like most other metalcore marauders, these boys have always been most impressive in the live arena. And *Alive from the Apocalypse*, the band's first DVD outing, should be all the motivation you need to pick up a ticket for their next tour. Every stage of the quartet's career is represented, from the buzzsaw beginnings of 'One Step Away' to the thrash-core force of 'Giles to Clear Crowd' favourite 'Black Hearts Now Reign', and all in very sweaty-looking glory. The second disc here does feature videos, interviews, and enough backstage goofiness to rival any night on the Killswitch Engage bus, but all giggles aside, this is quite simply the best document of Unearth's musical power you can buy.

www.unearth.tv
SIMON T DIPLOCK

VARIOUS 'METALMANIA 2007' [5]



The 2007 Kalowice recording of this established tour suffers from a muddled song selection and erratic audio quality. The thankfully short 'Side Stage' CD opens drearily, concludes monotonously, and is saved only by the infectious energy of Horrorscope and Forever Will Burn. Fortunately, the live *Main Stage* DVD, though absent of My Dying Bride's performance, showcases more established acts. Moving through elaborate stageshows into no-frills aggression, this features everything from Korpiklaani's over-the-top folk-metal and Darzamat's seductive dark majesty, to the raw sonic attacks expected of Vital Remains and Sepultura. Frustratingly, fellow aggressors Entombed and Testament are cursed with such muddy sound it shadows their live talent. Get a ticket instead.

www.metalmind.com.pl/metalmania
NIK YOUNG

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FESTIVAL CITY, DUBAI



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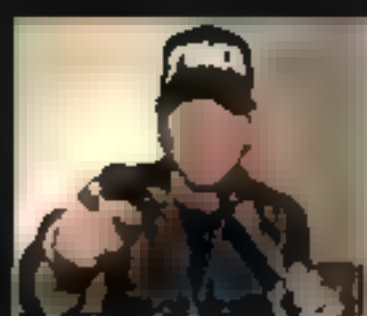
ROCK SOUND asks the stars how it was for them...



Robb Flynn,
21, Machine
Head

Anything on
your mind?

"You cannot
say fuck onstage, you cannot say
fuck onstage, you cannot..."



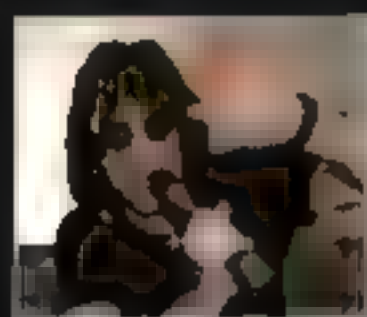
Matt Sorum,
also 21,
Velvet
Revolver
Shouldn't
you be

onstage? "Yeah."
Did we just wake you up from
a nap? "Yeah, might have been a
good thing though."



**Jonathan
Davis,** no
more than
21, Korn
Where's the
Giger micro-

phone stand? "She didn't make the
trip out. Her titties are out so she
cannot be seen out in this country."



**Marky
Ramone,**
yep...
guessed it,
21
Good show

for you? "Definitely, I'm really pleased
with it. It felt like a special occasion to
be here doing this today."

For more vox pops with the likes
of Slash and interviews with all
the bands backstage, log on to
www.rocksound.tv and head to
our TV page.



MUSE

MARKY RAMONE

FRIDAY

Another year and another trip to the top holiday destination meets bizarre Ballardian dystopia that is Dubai beckons. For 2008 the Desert Rock Festival has changed location and is now situated on a surface car park next to a large shopping mall, somehow managing to further betray the 'desert' part of the festival name after last year's stint in the grounds of a rugby club on the city's fringe. Despite the new location, the larger site, the bigger stage and the more salubrious press tent, the attendance is down on last year.

Are the bands worried? Not in the least, because **Killswitch Engage [8]** guitarist Adam Dutkiewicz has evaded the fashion police and made it onstage wearing his beloved cape, headband, and short shorts for the gathered fans. "Fucking right" screams **Machine Head [9]** singer Robb Flynn quickly followed by calls to "fucking headbang" and "fucking sing" to the gathered crowd. Swearing in public in Dubai is not cool, so uncool that it can land you in the clink, and thus Flynn only makes it to the third song before he is told to stop swearing like a docker at a sailor's convention. Flynn relents slightly, but his utterly inappropriate between-song banter does add an intriguing and hilarious element to the band's set.

Korn [6] close the night with three original members outnumbered by four session musicians and a set that leans far too heavily on new material. Songs like 'Blind' and 'A.D.I.D.A.S.' get the crazed response they deserve, but the classic material is spread too thinly throughout a bewildering set that includes a mash-up of 'Coming Undone' and 'We Will Rock You', and thus the day ends with more of a whimper than a bang. The band leave the stage, Jonathan Davis changes in his own dressing room, and Korn are driven back to their hotel immediately after the show. Not saying anything about the band's future but...



VELVET REVOLVER

SATURDAY

As Rock Sound stirs on day two we catch a familiar sight, that of Velvet Revolver frontman Scott Weiland looking suitably dour in the hotel lobby eating what looks like a large fondant fancy or a cupcake. Rock Sound would hang around to watch the decadence of rock 'n' roll calorific excess, but **Marky Ramone [7]** is beckoning us back to site. His set is a good rip through some undeniably great songs, but it all looks and feels too much like punk rock karaoke or a set from a well-practiced tribute band. Odd, but not as odd as **Velvet Revolver [7]** taking to the stage as NWA's 'Straight Outta Compton' blasts out through the speakers, with drummer Matt Sorum wearing a



© Nigel Crane

MACHINE HEAD

D+D

KILLSWITCH ENGAGE

KORN

NOT ADVISED [8]

MAN ON THE MOON, CAMBRIDGE

In spite of marching rigidly to the beat of their obvious heroes of yore, Southampton's Not Advised seem to be quite rightly edging closer to the front of the queue for who should be taking the UK pop-punk crown. Tonight they're still dipping their toes in the genre's more traditional waters, but some pretty tidy noodling (never in an ironic, cheesy way, mind) soon puts to rest any worry of them simply being a youthful pastiche of the greats. In fact most choruses, when beefed up to live status, are so joyous they make New Found Glory's efforts sound like desperate phone calls to the Samaritans. The set highlight comes as vocalist James Thomas perfectly belts out what is easily the crowd's favourite tune, 'You're The Designers, We're The Deciders', a song which is justification in itself as to why pop-punk appears to be enjoying such a long shelf life.

JAMES TAYLOR

FUCKED UP [8]

OLD BLUE LAST, LONDON

Following on from two disappointing support acts, Canada's Fucked Up are perfectly, if unintentionally, poised to own this London venue yet again, and the quintet don't disappoint, salvaging the night with their burly yet intelligent hardcore. Taking a break from touring much larger rooms with Gallows, with the band crammed uncomfortably on to the Old Blue Last's miniscule stage, frontman Damian 'Pink Eyes' Abraham runs amok, all but naked and streaked with sweat, blood and filth as he scales the bar, hoists the occasional audience member over his hairy shoulders, and attempts an ill-advised chandelier swing. Epic newbie 'Year Of The Pig' provides food for thought alongside crowd-pleasers 'Generation' and 'Baiting The Public', suggesting that with gigs as consistently incendiary as these, the only hurdle Fucked Up currently face is the possibility of numbing us to just how outstanding they really are.

ALEX DELLER

GINGER [8]

MONDO WATER RATS, LONDON

Can this acoustic show pull a crowd on a Monday night? One step inside to be confronted by a buzzing crowd, so packed it takes 15 minutes to cross this fairly intimate venue, answers that. Following fine stripped down sets from The Loyalties and Eureka Machines, The Wildhearts frontman Ginger takes to the stage with no preamble, immediately rattling off a string of various favourites with no idle chitter-chatter. It's not exactly an acoustic performance, with Les Pauls employed, but somewhere in between, with similar periods of improvisation to those of his Sonic Circus. But of course no evening spent with the man would be worth its weight in tabs without some twists - including audience percussion participation, a scuffle with a disruptive punter, and subsequent walk-off. But a quick apologetic return and triumphant finale of '29 X The Pain' ensure all's well that ends well.

PAUL RAGGITY

THE SEAL CUB CLUBBING CLUB [8]

ISLINGTON BAR ACADEMY, LONDON

Despite the comedy moniker, The SCCC are in fact a serious sonic syndicate with the definitive potential for both underground and mainstream greatness. Inhabiting a post-punk, pro-pop void somewhere between Weezer, Radiohead and The Fall, tonight's 40-minute showcase is diverse, unconventional, and catchy as hell. Decked out in 50s garb complete with a pea green shirt and bow-tie to match, vocalist and guitarist Nik Glover steals the show with his darkly witty lyricism and impressive vocal range, 'Dawn Lamb' in particular both dazzling and intriguing the crowd with its subtle complexity and driving use of dynamics. Perched between a range of illustrated birds and bears, the Wirral-based quintet execute each song with pristine exactitude, a multi-faceted army of sound launching unprecedented attacks from all sides. With much-delayed debut album 'Super Science Fiction' set for release in early summer, this band look and sound ready to explode.

RACHEL KELLEHAR

cap with the word 'Fuck' emblazoned on it. Obviously it is not just Machine Head who missed the memo on appropriate behaviour. The band's set is pretty decent, with the usual mix of G N' R and Stone Temple Pilots classics spliced with the best of their two albums. It gets the crowd going but not the group, who remain unmoved and completely joyless throughout. It is really only Weiland who puts in any effort, but that is only because he is still buzzing his tits off on all that sugar he consumed earlier.

It takes Muse [10] to bring proceedings to a close with dignity and an absolutely flawless set. The band make every song sound magnificent while making it look so easy with a hit laden set that only further solidifies their reputation as one of the best live acts of their generation. If they were to be criticised it could only be on two grounds: singer Matt Bellamy is not exceptionally communicative between songs, and drummer Dominic Howard is wearing the most ludicrous tight green jeans. Really no need.

ANDY KELHAM



THE DON RAMOS PLAYERS



ATLANTIS

BADDIES [8]

SUPPORT: DON RAMOS PLAYERS

[8] / ATLANTIS [9] / RINOA [8]

DUBLIN CASTLE, LONDON

Kicking off what will be a fine night of alternative music, Essex anti-w:de-boys **Rinoa** are busy easing into their lush and expansive wall of laptop-driven sound. All of a sudden a raging bull known as Perry Bryan leaps on stage and the rude chatter scattered around the room grinds to an abrupt halt as all eyes (and ears) focus on this tightly-wound ball of energy, leaping as he does from stage to floor with reckless abandon. The intensity builds and builds, coming to a head in the form of an angry guitarist hurtling full-pelt towards this startled reviewer, and for a second rock becomes dangerous again. Awesome!

Atlantis undoubtedly steal the show proving that the music can quite happily speak for itself. Their Godspeed! meets This Will Destroy You vocal-free sounds leave jaws hanging rather close to the ground, the crowd in a trance from start to finish.

The Don Ramos Players tonight are reduced to just one player thanks to drummer Lloyd manning sound duties for David fucking Gray! John Wright's delivery is spot-on, coming across like an English Chuck Ragan. A cover of Chuck's 'The Boat' sits with that perfectly. And so ex-Engerica types **Baddies** arrive to round off a fantastic evening. They do this, er, fantastically! Well-oiled, tight and weird in all the right places, theirs is a psychedelic mishmash of noise that will stand them in good stead for their forthcoming tour with RS faves Reuben.

OLI ROBERTSON

CLUB
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LIVE

BADDIES

A couple of years ago, Jimmy Eat World released a live DVD of their gig at the 9:30 Club in Washington, DC and frankly it was dreadful. Devoid of passion and energy, it was more like a rehearsal than a show that people had paid money to attend. But that was filmed six years ago, before Jimmy became a potent force with an impressive catalogue of material that has matured with them. Today they have a justified swagger in their step and within seconds of the Roundhouse lights dimming and the first chords ringing out you can tell that this is going to be a fantastic show, rich in melody and confidence. It's quite a relief.

The Roundhouse's acoustics play an important role, because what Jimmy Eat World need - if you'll excuse the pun - is clarity. These songs don't have to work hard tonight, belting from the stage and curling around the circumference of the room, 'Salt Sweat Sugar' pounding against eardrums, 'Work' spreading smiles, 'My Sundown' casting its silken web. Songs from *Chase This Light* seem effortless in this context and the perennially bobbing and sweating Jim Adkins nails the mood when he introduces 'Let It Happen' as "fun"; at other points in the gig, the band joke about playing Download before spending a couple of minutes indulging in hair metal whimsy; and they treat a rabid audience to an eight-song encore, ending with 'The Middle'.

Jimmy Eat World are in fine fettle and when they enjoy themselves and roll out a greatest hits set as strong as this, they're almost untouchable.

MIKE HAYDOCK

JIMMY EAT WORLD [8]

ROUNDHOUSE, CAMDEN



© Andy Stubbs

ANATHALLO [8]

MONTOWATER RATS, LONDON

In a feat of truly mind-boggling physical contortion, a seven-piece Chicago-based conglomeration of musical experimentalists have somehow managed to wedge themselves onto Water Rats' miniscule stage, resplendent with kettle drums, keyboards, glockenspiels, a brass section, electric guitars and so much more. Despite several members suffering from a severe throat infection following their first UK excursion with Manchester Orchestra, the septet fight their way through their set with admirable consternation, their beautiful, almost choral harmonies bursting with unrepentant energy, while thundering drums and the roar of the tightly packed crowd fuel their poignantly ethereal battle. Closing with the soul-shaking intensity of 'Kasa No Hone', one of several songs sung solely in Japanese, the pain of continuing is clearly visible in the eyes of lead vocalist and multi-instrumentalist Matt Joynt. As the final chords fade and his wrecked voice begins to crack, the adoring crowd take the vocal lead, and Rock Sound leaves feeling truly inspired.

RACHEL KELLEHAR

LIGHTSPEED CHAMPION [7]

MERCURY LOUNGE, NEW YORK CITY

The extended cast list featured on Lightspeed Champion's debut album certainly helped realise the full potential of Dev Hynes' songs, but as it turns out, he can bring them to life pretty well on his own too. Dispensing with the band and using just a violin player for this low-key acoustic gig, the former Test Icicle shows that there's a potential rock star underneath all that awkward between-song babble. Although the country tinges and lush harmonies are absent from songs like 'Midnight Surprise', he can still deliver those tales of young sexual tension with a distinct power, while a mid-set cover of The Strokes' 'Heart In A Cage' just goes to show that Hynes knows how to play to a crowd too. It's all a far cry from the days of post-hardcore noise and screaming in people's faces, but it would be a fool who'd want them back after witnessing this.

HARDEEP PHULL

LIARS [7]

PARADISE ROCK CLUB, BOSTON, MA

Hypnotists of the world be damned – you haven't seen anything until you've seen Angus Andrew in action. Tonight, the Liars frontman mesmerises the packed Paradise, making waves among the sold out audience, all while sitting stoically on a chair in the middle of the stage. With Andrew at the helm, Liars let the crowd glimpse at their near-telepathic performance power, with a musical interplay that warms up the room on a chilly February eve. Seemingly mundane tracks from 06's 'Drum's Not Dead' become shambolic mantras that send an electric shock through the crowd, while powerful rockers like 'Houseclouds' work as spell-binding epics of drum-powered rawk. As the band roll through a set that's equal parts 'Drum's...' and their latest, self-titled effort, everything comes to a head as Andrew rumbles out of his chair, sending a resounding roar through the crowd. On record some material may sound pretentious, but there's nothing more viscerally impressive than seeing a couple of guys ferociously pounding on various drums while a gawky Aussie screams his lungs out.

LEOR GALIL

UNGDOMSKULEN [8]

ASTORIA, LONDON

It's early in the night when Norwegian power-trio Ungdomskulen take to the Astoria's cab-laden stage, an extended instrumental intro taking huge-sounding album opener 'Ordinary Son' from a seven-minute spectacle to a 10-minute wonder. In front of a crowd poised for Lightspeed Champion and The Young Knives, it takes courage to vent such eclectic, unconventional musings as a three-minute drum and cowbell solo, but with each frenzied riff and explosive breakdown the crowd fall deeper under the band's mesmerising spell. With strobe blaring and tour manager Anna adding keys and extra vocals to the line-up, the taut, impossibly high octane drumming of 'Glory Hole' bounds into current single 'Modern Drummer' with reckless abandon, a sheer wall of sound rolling across the packed room with the relentless energy of a tsunami. Closing with the unrepentant bass and screamed war cry of 'Spartacus', it is without doubt that Ungdomskulen have won many new hearts tonight.

RACHEL KELLEHAR

THE AUDITION [7]

SUPPORT: YOU ME AT SIX [7]
ISLINGTON ACADEMY, LONDON

At the end of their UK tour together, You Me At Six and The Audition are positively overflowing with gratitude, towards each other and the fans. It's a bit much. Poutiness is fine – it's nice to be thanked for trekking out on a freezing March night – but an air of amateurism loiters, as though these bands don't think they deserve to be here; as though this is a dream that could end at any minute.

You Me At Six's dream is just beginning, though, and as singer Josh bleats out "wake the fuck up London", he elicits a feverish response from the teenage crowd. It fills the Surrey lads with well-deserved confidence as they race through a set bursting with pop hooks. Thanks to some yellow tape, Josh's microphone looks like a banana but at least he sings into it – a skill that The Audition's Danny Stevens still hasn't mastered frittering away whole phrases and threatening to pull down his band's hard work.

Still, The Audition are a charismatic bunch, delivering their catchy-as-hell material with energy and panache, and even some of the punier cuts off latest album 'Champion' sound potent as the choruses take flight and goad us into singing along. The peak is set-closer 'Don't Be So Hard', both in terms of songwriting and delivery. Stevens climbing into the crowd and guitarist Seth Johnson teetering at the top of a ladder, stage right, to power the song home. There was no need to be so polite: both of these bands are forging unstoppable paths towards mainstream success.

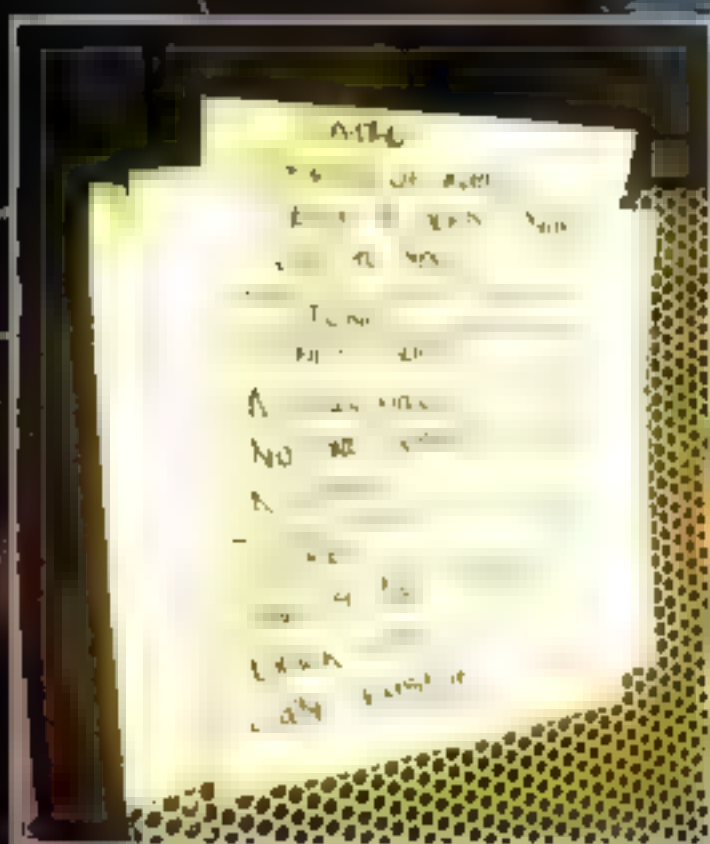
MIKE HAYDOCK



LIVE



TGOAT



VOX ROCK

ROCK SOUND gauges the post-gig reactions of the people of Manchester...



Barney George, (right) 17, Stockport
How was the night for you?

"I thought it was amazing tonight. The only problem was it took too long for the crowd to get going."



Baz, 25, Manchester
The Ghost Of A Thousand - the real deal?

"Yep. Ghost were brilliant, they are building slowly but surely and I think they are going to get there with the second album."



Tom Lacey, 25, Brighton
How was your gusset-splitting moment?

"Liberating. I wish I could say it was the first pair of trousers I have opened whilst playing, unfortunately it's one of the occupational hazards of being hung like a horse."



Kam, 24, Manchester
Best band of the night for you?

"Hexes, because they sound like Refused."

THE PLIGHT



BLACKHOLE



HEXES

THE GHOST OF A THOUSAND [9]

SUPPORT: THE PLIGHT [8] / BLACKHOLE [7] / HEXES [8]

MUSIC BOX, MANCHESTER

The Music Box is freezing, pre sales for the Atticus Sweet Tribal tour (as renamed by The Ghost Of A Thousand) have generally been poor, and talk of substantial walk up numbers have proven hopelessly optimistic. However, despite the ominous signs Hexes are unperturbed by the sight of a mere 20 souls inside the venue by the time they take to the stage. "I would rather get on with it and do it like this to be honest," admits guitarist and vocalist Daniel Carter resolutely. "It's just lame to not put in the work and build it ourselves, trying to get a label or anyone else to do it for us or trade in on my past projects." Steeled for the long haul, Carter and company play their brand of Refused and Antioch Arrow-tinged angular rock with heart before Blackhole arrive to worries of a different kind. Vocalist Ric Carter introduces a song while looking towards stage right and requesting that members of The Plight refrain from, in his words, "putting your balls on my face". Thankfully for all involved, the band make it

through their always improving set without incident.

The Plight are up next and do what they do best. Make a racket. Their saucy rock 'n' roll threatens to get the now nearly 50-strong throng moving, but it seems everyone is holding out for The Ghost Of A Thousand, who go at it like they are playing to the crowd of 800 that will gather 800 metres away to see Gallows play two nights later. Belting through the highlight-laden 'This Is Where The Fight Begins', the band rock so hard the crowd spark to life and vocalist Tom Lacey splits his pants. "Ten pounds to the first man who grabs my testicles," he quips to the crowd before hastily adding a caveat. "The Plight are not included in this bet." Despite the ever-present threat of testicular violation and lacklustre attendance, tonight is a showcase of bands making the most of a situation while demonstrating why they will not be playing to crowds of this size for too much longer.

ANDREW KELHAM

JOB FOR A COWBOY

MEGADETH [7]

SUPPORT: JOB FOR A COWBOY [8] EVILE [7]
ACADEMY, BIRMINGHAM

MEGADETH

For a support band, winning over a sold-out Megadeth crowd can be a tough job, and tonight's two opening acts demonstrate very different levels of success. **Evile** don't seem to take themselves seriously whatsoever and are happy to wear their influences very clearly on their collective sleeve. But when those influences include Slayer and 'Kill 'Em All'-era Metallica, none of tonight's audience are going to complain.

Arizona's **Job For A Cowboy** don't fair quite so well. Greeted with boos as they appear on the Academy stage, it's clear that they're going to struggle against the narrow-mindedness of great chunks of this more traditional metal crowd. But they don't give a crap. Their jagged, pummeling deathcore is delivered like a swift punch to the face of the sneering front row. They obviously have their fans, but for most in attendance here their inclusion on the bill is an annoying interruption to the evening. The headliners tonight should maybe be billed as 'Dave Mustaine's Megadeth'. Celebrating 25 years with the band, Mustaine is now surrounded by a group of hired

hands, with guitarist Chris Broderick being the latest addition to the ranks. No doubt accomplished musicians, but this now feels less like a band and more like session players keeping the Megadeth machine moving.

All the elements are there. Big light show, huge drum riser, a set peppered with classics and a frontman who is undoubtedly a huge part of metal history. Kicking off with 'Sleepwalker' from their recent 'United Abominations' album, we're treated to 90 minutes of slick, down-the-line metal, topped with Mustaine's snarling vocal delivery, tonight sounding as menacing as ever. Every opening riff is welcomed with a massive cheer, with an extended 'Peace Sells' and 'Symphony Of Destruction' predictably garnering the biggest responses of the night.

There are no surprises of course. What you see is what you get. But as they finish off with the massive 'Holy Wars', it's clear both Mustaine and Megadeth still have plenty of life left in them.

STEVE GERRARD

ABGOTT [8]

SUPPORT: NECRO RITUAL [5]
KBY CLUB @ THE BARFLY, LONDON

Three guesses what kind of music **Necro Ritual** play. Need some help? Okay, it begins with 'black' and ends in 'metal...'. Decked out in corpse-paint, spiky armbands and other suitably grim regalia

the Londoners certainly look the part, and on first impression their punishing old-school assault is brash and invigorating. Yet it's nothing we haven't heard a million times before, and as their set unfolds with an inevitable predictability, it becomes clear that they're just going through the motions.

Abgott, on the other hand, are that rarest of things - a BM band who truly don't give a fuck what the self-appointed scene police think. Throwing rock god poses left, right and centre, engaging in call-and-response chants with the audience, and generally looking like they're having the time of their lives, the Anglo-Italian foursome's stagershow is more Alice Cooper than Darkthrone, and all the more entertaining for it. However, there's nothing kitschy about the music - a spellbinding maelstrom of pure dark energy that threatens to reduce The Barfly to dust. It's devilishly intricate stuff, full of choppy tempo changes and face-shredding guitar solos, hampered only slightly by the ceaseless and deafening kick-drum barrage.

Highlights such as 'Kronos' Cosmic Throne', 'Experiment In Evil' and 'Thy Infernal Fields' hammer the point home, while an unexpected run through Megadeth's 'Holy Wars... The Punishment Due' gets the thrash fans going. "This is black fucking metal!" announces frontman Agamoth in his strangled goblin-squawk. Yes, Agamoth, yes it is.

MIKE KEMP

© Mark Latham

VOX ROCK

ROCK SOUND battles its way through the Sheffield crowd...

TURISAS

NORTHER

ALESTORM

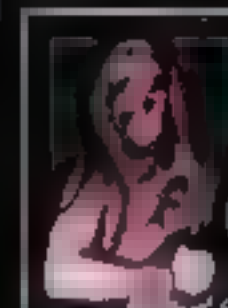


Dan, 19, Manchester; Matt, 19, Sheffield
Which would you rather

be: a swash-buckling pirate or an axe-wielding Viking?

Dan: "A Viking, definitely. You get to race across land and fields screaming."

Matt: "Pirates only get to kill fish at sea."



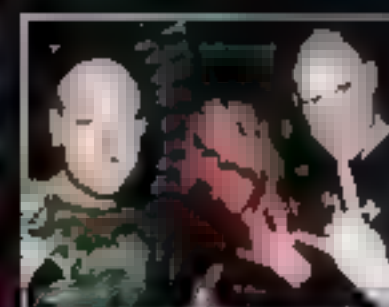
Danny, 19, Blackpool
Do you think Turisas run the risk of not being taken seriously for their music?

Danny: "No, not at all; behind Turisas is a lot of musical talent with a lot of scope. Even if they do decide to go beyond the whole battle metal scene, they would still be around. I would like to see many more albums."



Teddy, 21, Sheffield
Who would be the most fun on a pub-crawl: Captain Jack Sparrow, William Wallace, or Warlord

Nygård? "William Wallace, because he's Scottish, rowdy, and drinks a lot, and for the great bellow of FREEDOM!!!"



Anne, 19; Mike, 21; Kev, 20, Worksop
Which would you rather

be: a swash-buckling pirate or an axe-wielding Viking?

Mike: "Oh, as much as a pirate sounds like a good job, I would prefer to be a Viking - raping, pillaging, and plundering."

Which rum is the best to pillage on?

Kev: "Captain Morgan's Special Reserve. It's not available in this country, you have to order it in specially."

TURISAS [8]

SUPPORT: NORTHER [4] / ALESTORM [7]

CORPORATION, SHEFFIELD

TURISAS

Not since the dark days of the ninth century have this many Vikings stalked the ground of South Yorkshire - but these savage marauders are not here for the plunder and warfare, instead they are here alongside pirate look-alikes to witness some raw battle metal.

First up, Alestorm thunder through a set of sea shanties, leading the crowd in choruses of 'Ol' chants and handclaps at every possible opportunity. 'Captain Morgan's Revenge' is the cry from the frontline of the audience, who brandish plastic cutlasses in a more than menacing fashion, and the band duly oblige, launching into said title track from their recent debut album. Sheer brutal force is the method of delivery tonight, as they finish with 'Wenches And Mead', leaving the crowd to plunder the plunder.

Norther fall short of keeping the gig moving, delivering the weakest performance of the evening. Their crowd-slaying beatdowns draw the audience in but fail to hold their attention as the weaker, clean vocal of guitarist Kristian Ranta just cannot live

up to the occasion. Long periods of silence between songs and a general lack of enthusiasm leave you hoping the Finnish metallers are just having an 'off' day. In contrast, the hype surrounding the night's headliners Turisas is fully warranted - even if their appearance on stage is delayed by almost 15 minutes. The delay just generates a fierce atmosphere, with constant chants of "bat-tle-met-al" ringing around the Corporation - something frontman Warlord Nygård states was "very emotional" for the band to hear as they listened from the backstage area. Turisas' lead Viking doesn't often indulge such namby-pamby sentiment, however, telling the crowd: "It may be Sunday and we may have to work tomorrow, but why not have a beer or two or even 12?! This song is called 'One More'."

A great show culminating in a perfect rendition of the single 'Rasputin' leaves the Viking masses weary-eyed but hungry for more as the Turisas invasion moves on to its next victim. Lock up your wenches!

STEVIE KILGOUR



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A-Z LISTINGS

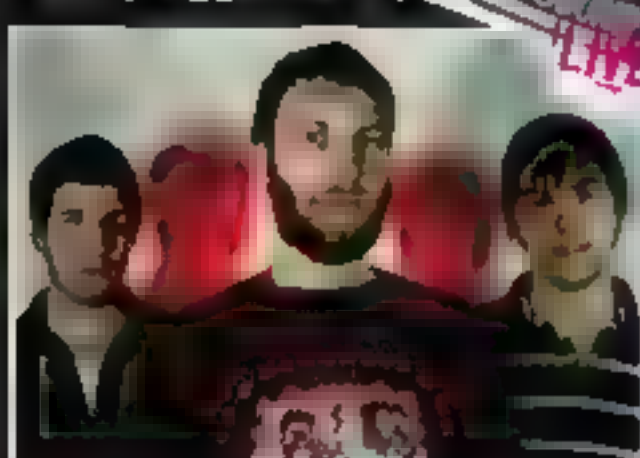
4FT FINGERS

MARCH SOUTHAMPTON Jokers (27) MILTON KEYNES Pirz (28) LONDON Bar Monsta (29) BRIGHTON Freebott (30)
APRIL BANBURY New Flyer (04), MANCHESTER Retro Bar (04), WORCESTER Mays Bar (10), HUDDERSFIELD West Riding (12) BIRMINGHAM Bar Academy (13) NOTTINGHAM Junction 7 (17) STONE Glebe (18) GLOUCESTER Guildhall (19) CAMBRIDGE Celler Bar 8 (25)
MAY SHEFFIELD Cashbar (02)

65DAYSOFSTATIC

APRIL BRISTOL Thekla (09) NOTTINGHAM Rescue Rooms (10) LONDON Isidig02 (11) LEEDS Cockpit (12) BRIGHTON Concorde II (13) WOLVERHAMPTON Wulfrun Hall (14), MANCHESTER Academy II (15) PORTSMOUTH Wedgwood Rooms (16), GLASGOW King Tarts (29)

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A DAY TO REMEMBER

JUNE LONDON Barfly (05) COLCHESTER Arts Centre (06) STONE Sugar Mill (07) BIRMINGHAM Barfly (08) CARDIFF Barfly (09) MANCHESTER Academy II (10) YORK Fiddlers (11) GLASGOW King Tarts (12)

AGAINST ME!

APRIL BRISTOL Academy II (01) LIVERPOOL ACADEMY II (15) SHEFFIELD Corporation (16) LONDON The Garage (17)

AIDEN

WITH KILL HANNAH & SERPICO

MARCH PORTSMOUTH Pyramids (28) CARDIFF Soles (29) BRISTOL Academy II (30)

APRIL GLASGOW Garage (01), MANCHESTER Academy II (02) OXFORD Academy (03) NORWICH DEA (04) NOTTINGHAM Rock City (05) BIRMINGHAM Academy II (07) LEEDS Cockpit (08) LONDON Astoria (09) BRIGHTON Concorde II (10)

ANGELS & AIRWAVES

APRIL MANCHESTER Academy II (01) GLASGOW ABC (02) SOUTHAMPTON Guildhall (10) BRISTOL Academy (15) LONDON Astoria (16)

ANTI-FLAG

WITH STATE RADIO

MAY INVERNESS Ironworks (13) DUNDEE Fat Sams (14) GLASGOW OMU (15) BELFAST Spring & Airbrake (18)

ARCHITECTS

WITH DEAD SWANS

MARCH STONE Sugar Mill (25) COLCHESTER Arts Centre (26) HIGH

ATP VS PITCHFORK

FEATURING WEEN SEBADOH PISSED JEANS, FUCK BUTTONS & MORE

MAY CAMBER SANDS Holiday Centre (09) 10 / 11

ATP VS EXPLOSIONS IN THE SKY

FEATURING ETIS, BROKEN SOCIAL SCENE, IRON AND WINE & MORE

MAY MINEHEAD Butlins Holiday Centre (16) 17 / 18

AZRIEL

MARCH EDINBURGH Liquid Rooms (27) INVERNESS Downtown USA (28) ABERDEEN Viewfield Hotel (29) ABERDEEN Moshpit (30) GLASGOW Barfly (31)
APRIL MANCHESTER Music Box (13)

BAND OF HORSES

JULY LONDON Shepherds Bush Empire (08) LIVEXPOOL Academy (08) SHEFFIELD Leadmill (14)

BE YOUR OWN PET

MARCH MANCHESTER Academy II (25) BIRMINGHAM Academy II (26) BRISTOL Thekla (27) STONE Sugar Mill (29) OXFORD Academy (30) BRIGHTON Audio (31)
APRIL LONDON Scala (01)

BJORK

APRIL MANCHESTER Apollo (11) LONDON Hammersmith Apollo (14 / 17 / 20) PLYMOUTH Pavilions (22) WOLVERHAMPTON Eric (25)
MAY BLACKPOOL Empress Ballroom (01) SHEFFIELD City Hall (04)

BLACK LIPS

MAY CAMBER SANDS (10) SWANSEA Sea City (02) DUBLIN Grandaddy (03) GLASGOW ABC (04) LEEDS Cockpit (09) HULL Camp (31)
APRIL BIRMINGHAM Academy II (01) NORTHAMPTON Soundbars (02) OXFORD Brudenell Social Club (03) WELLS Forum (05) CAMBRIDGE Junction Theatre (06) BRIGHTON Komedie (07) PORTSMOUTH Wedgwood Rooms (08) LONDON KLSU (09) BRISTOL Thekla (12) LIVERPOOL Barfly (13) MANCHESTER Academy II (14) NEWCASTLE Academy II (16) ABERDEEN Red (17) GLASGOW ABC II (18)

BLOOD RED SHOES

MARCH STONE Sugar Mill (26) NOTTINGHAM Rescue Rooms (27)

APRIL BIRMINGHAM Academy II (01) NORTHAMPTON Soundbars (02) OXFORD Brudenell Social Club (03) WELLS Forum (05) CAMBRIDGE Junction Theatre (06) BRIGHTON Komedie (07) PORTSMOUTH Wedgwood Rooms (08) LONDON KLSU (09) BRISTOL Thekla (12) LIVERPOOL Barfly (13) MANCHESTER Academy II (14) NEWCASTLE Academy II (16) ABERDEEN Red (17) GLASGOW ABC II (18)

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AUGUST DERBY Carlton Hall (15 / 16 / 17)

CANCER BATS

WITH JOHNNY TRUANT

MAY CARDIFF Barfly (12) BIRMINGHAM Barfly (13) GLASGOW Barfly (14) YORK Jibbers (15) CAMBRIDGE Barfly (16) BRIGHTON Barfly (17) LEEDS Cockpit (18) NOTTINGHAM Old Angel (19) SHEFFIELD Corporation (20)
NEWCASTLE Academy II (21) **GLASGOW** ABC (22)

CAMDEN CRAWL 2008

ROCK SOUND STAGE @ BAR MONSTA

APRIL LONDON Various Locations (18 / 19)

CHILDREN OF BODOM

JUNE DUBLIN Vicar Street (11) GLASGOW Academy (12)

CHIMAIRA

WITH MAROON & THE SORROW

APRIL NORWICH Waterfront (03) SHEFFIELD Corporation (04) GLASGOW Ivory Blacks (05) BRISTOL Bierkeller (05) MANCHESTER Jibbers (07) NOTTINGHAM Rock City (08) LONDON Islington Academy (09)

CHRIS T-T

MARCH MANCHESTER Night & Day (25) BIRMINGHAM Bar Academy (26) **GLASGOW** ABC (27)

APRIL CAMBRIDGE Portland Arms (02) CHESTERHAM Stag Bar (03) BERNICA Barrels Aishorse (04) EDINBURGH Cabaret Voltaire (05) YORK Junction (06) LONDON Lumiere (07) BRIGHTON Komedie (08)

CITY AND COLOUR

WITH ATTACK IN BLACK

APRIL BIRMINGHAM Academy II (02) PORTSMOUTH Wedgwood Rooms (03) NOTTINGHAM Rescue Rooms (04) GLASGOW Ivory Blacks (05) LEEDS Brudenell Social Club (06) **NEWCASTLE** Academy II (07) COLCHESTER Arts Centre (09) LONDON Union Chapel (10) MANCHESTER Royal College Of Music (11)

CONVERGE

WITH INTEGRITY & COLISEUM

JULY **GLASGOW** Hammersmith (13) NOTTINGHAM Rock City (14) GLASGOW Ivory Blacks (15) SOUTHAMPTON The Brook (16) SHEFFIELD Corporation (17) **NEWCASTLE** Academy II (18)

CRIME IN STEREO

WITH THE DON RAMOS PLAYERS

MAY LEEDS Josephs Hall (06) NOTTINGHAM Rock City (07) GLASGOW Ivory Blacks (10) NEWCASTLE Trillians (19) CHESTER The Cavern (20) KINGSTON The Pool (21) SHEFFIELD Corporation (22) LONDON The Garage (23) NEWPORT La Pub (24)

DASHBOARD CONFSSIONAL

APRIL LONDON KLSU (02) ST JAMES Piccadilly (03) CARDIFF Soles (04) SHEFFIELD Leadmill (05) GLASGOW ABC (07) LIVERPOOL Academy (08)

DEF LEPPARD & WHITESNAKE

JUNE GLASGOW SECC (17) BIRMINGHAM NEC (18) MANCHESTER Evening News Arena (20) SHEFFIELD Arena (23) NEWCASTLE Arena (24) WEMBLEY Arena (26)

ROCK SOUND PRESENTS...



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Rock Sound presents Canadian hardcore mob CURSED for some

supreme mochoik action

APRIL BRIGHTON Engine Rooms (25) NEWPORT La Pub (26) NEWCASTLE The Cooperage (27) GLASGOW Barfly (28) LEEDS Brudenell Social Club (29) BIRMINGHAM Factory Club (30)
MAY LONDON Underworld (01)



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MAY Newport TJ's (00) NOTTINGHAM Rock City (02) MANCHESTER Academy II (03) GLASGOW Barfly (04) YEOVIL Orange Box (05) SHEFFIELD Corporation (06) LONDON Underworld (07)



TODAY IS THE DAY

WITH JUCIFER, COMPLETE FAILURE & FOUR QUESTION MARKS

Rock Sound presents the cream of the grindcore crop for some filthy guitar shredding action

MAY SHEFFIELD Corporation (19) GLASGOW Barfly (20) BIRMINGHAM Bar Academy (21) PLYMOUTH White Rabbit (22) CARDIFF Cibo Nor Bach (23) LONDON Underworld (24)

A-Z LISTINGS

DEVIL SOLD HIS SOUL WITH THE MIRIMAR DISASTER / "THIS WILL DESTROY YOU & LATITUDES"

MARCH LEEDS Josephs Web (25) GLASGOW King Tuts (26) STONE
Underground (27) PETERBOROUGH Park (28) MILTON KEYNES Pitz (29)
APRIL LONDON Islington Bar Academy (30)

DEVILDRIVER WITH 3 INCHES OF BLOOD & ANTERIOR

APRIL WREATHAM Central Station (22)

DINOSAUR JR

MAY DUBLIN Academy (12) BELFAST Spring & Airbrake (13)

DOWN

APRIL GLASGOW Academy (08) BIRMINGHAM Academy (09) NORWICH
UEA (10) MANCHESTER Academy (12) LONDON Bruton Academy (13)
DUBLIN Ambassador Theatre (15)

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JUNE DONNINGTON Park (13 / 14 / 15)

DYING FETUS WITH ANTERIOR, BURNING SKIES, TRIGGER THE BLODSHED

JUNE LONDON Underworld (23) PLYMOUTH (24) GLASGOW Ivory Blacks
MANCHESTER Music Box (26) PETERBOROUGH The Park (27)

ELLIOT MINOR WITH THE HIGHER

APRIL BIRMINGHAM Sanctuary (04) LEEDS Met (05) NEWCASTLE
Academy (06) GLASGOW Garage (07) MANCHESTER Academy II (09)
NORWICH Waterfront (10) CARDIFF Un (11) LONDON Astoria (12)

ENJOY DESTROY WITH TONIGHT IS GOODBYE

APRIL SOUTHAMPTON Joiners (03) SWINDON i2 Bar (05) OXFORD
Academy (06) GUILDFORD Boiler Room (07) BIRMINGHAM Bar Academy (08)
LIVERPOOL Academy II (09) GLASGOW King Tuts (10) NEWCASTLE Academy II
(11) BRISTOL Academy II (13) LONDON Islington Bar Academy (14)

EVERY TIME I DIE WITH BLACKHOLE DROP DEAD GORGEIOUS & SCARY KIDS SCARING KIDS

APRIL COLCHESTER Arts Centre (01) NOTTINGHAM Rescue Rooms (02)
MANCHESTER Academy II (03) GLASGOW King Tuts (04) OXFORD Academy
(05) NEWPORT TJ's (06) WOLVERHAMPTON Wulfrun Hall (08) STONE ON TREK!
Sugarhill (09) PORTSMOUTH Wedgewood Rooms (10) LONDON Astoria II (11)

FIGHTING WITH WIRE

MAY ABERDEEN Ref (04) EDINBURGH Ann (05) GLASGOW Barfly (06)
SHEFFIELD Corporation (08) LIVERPOOL Barfly (09) YORK Fibbers (10)
BIRMINGHAM Barfly (11) CAMBRIDGE Portland Arms (12) CARDIFF Barfly
(13) SOUTHAMPTON Unit 22 (15) VEOIL Orange Box (17) BRIGHTON
Freebird (18) OXFORD Jericho Tavern (19) LONDON Barfly (20)

FIREWIND

APRIL LONDON Islington Academy (04) WOLVERHAMPTON Wulfrun Hall (05)

FLOGGING MOLLY

MAY LONDON Astoria II (31)

JUNE GLASGOW ABC (01) MANCHESTER Academy II (03) BIRMINGHAM
Academy (04)

FOO FIGHTERS

JUNE MANCHESTER stadium (02) LONDON Wembley Stadium (06 / 07)

IFORWARD, RUSSIA!

APRIL GLASGOW King Tuts (15) ABERDEEN Ref (16) DUNDEE Westport
Bar (17) NEWCASTLE Academy II (18) LIVERPOOL Barfly (20) BRISTOL
Thekla (21) LONDON Kings College (22) PORTSMOUTH Wedgewood Rooms
(23) BIRMINGHAM Barfly (25) MANCHESTER Academy II (27) LEEDS
Cockpit (28) NOTTINGHAM Rescue Rooms (29)

FRANK TURNER WITH OPPENHEIMER "WITH ANDY YORKE & CIARA HAIDAR

MARCH LEEDS Brudenell Social Club (31)

APRIL YORK Fibbers (01) NEWCASTLE Clancy (02) SHEFFIELD Corporation
(03) STONE Sugarhill (04) COUNTRY Nashville (05) BIRMINGHAM Bar
Academy (06) NORWICH Queen Charlotte (07) OXFORD Zodiac (08)
BATH Moles (09) BRISTOL Thekla (10) NOTTINGHAM Bodega Social (11)
ABERDEEN Tunnels (13) GLASGOW King Tuts (14) MANCHESTER Joshua
Brooks (15) WREATHAM Central Station (16) BELFAST TBC (17) GALWAY
TBC (18) DUBLIN TBC (19) BRIGHTON Hambury Ballroom (21) CAMBRIDGE
Barfly (22) LONDON 104 Club (23) WINCHESTER Railway Inn (24)
JUNE NEWQUITH Boring By The Sea Festival (29)

FUTURE OF THE LEFT

APRIL OXFORD Jericho Tavern (02) BRIGHTON Audio (03) CARDIFF
Club 101 Bach (04) LEEDS Cockpit (06) NOTTINGHAM Bodega (07)
BRISTOL Louisiana (08) GLASGOW Stereo (09) SHEFFIELD Fuzz Club (10)
MANCHESTER Roadhouse (14) LONDON Garage (21)

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GOOD CHARLOTTE WITH ROONEY

APRIL EDINBURGH Core Exchange (04) LIVERPOOL Carling Academy
(07) SOUTHAMPTON Guildhall (08) BRISTOL Academy (09) NORWICH UEA
(10) LONDON Bruton Academy (12) SHEFFIELD Academy (13)

GOGOL BORDELLO

MARCH NEWCASTLE Academy (28) LEEDS Met (29) MANCHESTER Academy (30)
APRIL BRISTOL Academy (01) EDINBURGH Bruton Academy (02)
BIRMINGHAM Academy (22) OXFORD Academy (23)



ON THE ROAD: THIS WILL DESTROY YOU

TRADITIONALLY THE PERSONALITY CLASH
IN BANDS IS BETWEEN THE GUITARIST
AND THE SINGER. WHO CLASHES IN A
BAND WHO DON'T HAVE A SINGER? Says
guitarist Chris King: "We all kind of clash I guess!

There's a contrast between me and Jeremy [Galindo, guitar] in that we're into different kinds of music and things like that. I think that tension can creep up and build positive things sometimes. But sometimes not [laughs]."

**WAS THERE A LOT OF CREATIVE TENSION WHEN YOU
WERE MAKING YOUR ALBUM?** "When you have a picture of
what you think it should sound like, it's cool to have different inputs,
so everybody pitches in and that friction can be positive."

**IS THE ARGUING PURELY OVER THE MUSIC, OR BY THE
TIME YOU GET TO GERMANY AFTER THE UK ARE YOU
COME TO BE KILLING EACH OTHER OVER WHO TOOK THE
LAST BEER?** "We generally get on pretty well. There's not too much
fighting. Hopefully we'll behave when we're over in Europe. We are
travelling a lot so it's gonna be like overload, but I think it'll be fine."

**"THERE'S SOMETHING ABOUT PEOPLE AUTOMATICALLY
HATING YOU BEFORE YOU PLAY THAT'S KIND OF ENDEARING..."**

**WHAT ARE YOU LOOKING FORWARD TO DOING IN
EUROPE APART FROM PLAYING?** "Well, we all like beer
and we're flying into Belgium, so we're looking forward to trying
that. Local food and things like that."

**IS THE LOCAL SPECIALITY IN TEXAS POST-ROCK
BANDS?** "There's definitely a mystique building around certain
Texan bands. I think it creates a certain atmosphere around the
music. I think parts of it are exaggerated, but I think that's what's
endearing about it. I did an interview with some Swedish guy
and he asked if we live on ranches. When people ask questions
like that it's kind of funny to me, but at the same time it's kind of
interesting to see other people's perspectives of Texas."

DO YOU WISH YOU DID LIVE ON A RANCH? "I have some
friends who have parents who own ranches, so it's not like it's
completely uncommon. Austin has a million and a half people, and
it has the second biggest college in the United States. But when you
drive out of the city it's really open."

HAVE YOU EVER RIDDEN A HORSE?

"I actually really hate horses. I have a thing about that. I was kicked as a child. I think I got too close to a donkey or something and I got kicked. I've ridden a horse a couple of times but it was when I was a kid. I could never make it as a cowboy!"

WHAT'S THE PLAN AFTER THE TOUR?

"The plan is for us to record early summer with our friends Lymbyc Systm. We're going to do a split record which should be out at the end of the summer / early fall."

**DO YOU EVER WISH YOU'D CALLED
YOURSELVES A LESS CONFRONTATIONAL
NAME THAN THIS WILL DESTROY YOU?**

"It's supposed to be a little bit obnoxious. There's something about people automatically hating you before you play that's kind of endearing. It gets to the point where it's over-the-top obnoxious. It's an attention-grabber and people will check it out I guess. Even if they hate it."

**CATCH THIS WILL DESTROY YOU ON THEIR ROCK
SOUND-SPONSORED UK TOUR; SUPPORTING
DEVIL SOLD HIS SOUL ON THE LONDON DATE:**

APRIL SHEFFIELD Corporation (06), BRIGHTON
Engine Rooms (07), EXETER Cavern (08), STOKE
Underground (09), LONDON Islington Bar
Academy (10)



LIVE

UPCOMING SHOWS

© Marianne Harris

ROAD WARRIORS

YEAR LONG DISASTER

WHAT'S YOUR FAVOURITE MEMORY OF PLAYING THE UK SO FAR? Says bassist Rick Mullins:

"We played at a youth hostel and that was crazy. It was a really bizarre, typical youth hostel: you always have one older hippie dude that's nodding off and you have no idea to what extent of drugs he is on, he could at any point become dangerous. And then the random Brazilian girls, and what made the experience bizarre was we had never played with Daniel (Davies - guitar, vocals)'s father there, and so we're playing to 12 people in a hostel and one of them is Dave Davies of the Kinks!"

WHEN WAS THE LAST TIME YOU GOT LEFT BEHIND BY YOUR BAND MATES? "That happened to me in America. There's only three of us, and it's like, 'How do you not realise one of you is not there?' It was really mind-boggling - what are the other two thinking of that they just take off without the other one? That occurred in St Louis, I was left behind at a hotel. I walked in to use the bathroom and they went off to get food. I was a little bit upset."

"A NURSE GAVE US THESE DIAPERS FOR PISSING IN WHEN YOU'RE DRIVING. BUT I FOLDED IT WRONG AND PISSED STRAIGHT THROUGH IT."

WHO'S FOREVER FARTING IN THE VAN? "That'd be Daniel, he has never in his life eaten meat - since he was a baby he's been a vegetarian. His father and mother figured out some kind of astrological plan for when they would conceive him and his whole diet was preconceived so that his gas would be as bad as it is today."

WHO GETS THE MOST BORED WHILE TRAVELLING? "Touring has changed over the last four years - with the advent of getting the internet on your phone there is just tons of stuff to do. My iPod has 6,000 songs and 50 movies; I have five books with me at all times, so it's just like a plethora of entertainment you can have in a backpack now. Daniel still manages to sleep 70 per cent of the time that we're on the road - when he's not farting, he's sleeping."

EVER FALLEN IN LOVE AT A SERVICE STATION?

"Yeah, we just had a hitchhiker in Switzerland and you have that first five seconds when you're infatuated with any women, it doesn't matter. You don't care, Daniel tries to kiss everything, anything he thinks is a woman he's going to try to kiss. At a gas station or wherever - it doesn't matter. The sleep, the gas, and the making out - that's pretty much his life."

LAST TIME YOU WERE CAUGHT SHORT FOR A TOILET BREAK ON THE ROAD? "You have to be able to do it in a bottle, although we played with a band once and one guy's mother was a nurse, and they gave us these diapers for peeing in when you're driving. But I folded it wrong and pissed straight through it into the bottom of my van, which was bad!"

CATCH YEAR LONG DISASTER ON TOUR WITH GU MEDICINE IN SUPPORT AT ALL DATES MARKED*

APRIL SOUTHAMPTON Joiners (15), LIVERPOOL Barfly* (16), GLASGOW Cathouse (17), LEEDS Joseph's Well* (18), NOTTINGHAM Rock City (19), MANCHESTER Roadhouse* (20), LONDON Barfly* (21)

A-Z LISTINGS

IGNITE
WITH DEATH BEFORE DISHONOUR & BURN THE 8 TRACK

MAY PETERBOROUGH Met Lounge (25), PLYMOUTH White Rabbit (26), NEWCASTLE Trilhaus (27), GLASGOW King Tots (28), LONDON Jadedworld (30)

ILIKETRAINS
WITH KYTE

APRIL BRIGHTON Barfly (21), LONDON Bush Hall (22), COVENTRY Arts Centre (23), OXFORD Academy II (24), NOTTINGHAM Bodega (25), LAMCASTER Library (26), YORK Fibbers (29), MANCHESTER Roadhouse (30)

ILL NIÑO

APRIL LONDON Islington Academy (27), WREXHAM Central Station (28), BIRMINGHAM Academy II (29), CHELTENHAM Night Owl (30)

IRON MAIDEN
WITH AVENGED SEVENFOLD, WITHIN TEMPTATION & LAMARCA MARRIN

JULY LONDON Tottenham Stadium (05)

JONATHAN DAVIS

JUNE LONDON Union Chapel (16), OXFORD Academy (18), SHEFFIELD Leadmill (19), LIVERPOOL Academy (20), GLASGOW Garage (22), BELFAST Spring & Airbrake (23), DUBLIN Academy (24), PERTH Concert Hall (26), WYVERNESS Ironworks (27)

LINKIN PARK
WITH JAY-Z

JUNE MILTON KEYNES Bowl (29)

MAROON

APRIL NORWICH Waterfront (03), SHEFFIELD Corporation (04), GLASGOW Ivory Black (05), BRISTOL Berkeller (06), NOTTINGHAM Rock City (08), LONDON Islington Academy (09)

MINDLESS SELF INDULGENCE
WITH ROBOTS IN DISGUISE

APRIL LONDON Astoria (20), YEDVIL Westland Leisure Centre (22), LEEDS Cockpit (23), MANCHESTER Academy II (24), BIRMINGHAM Academy II (25), GLASGOW ABC (26)

MINISTRY

MAY LONDON The Forum (27), GLASGOW Academy (30)

JUNE BRISTOL Academy (01), WOLVERHAMPTON Wulfrun Hall (02)

MINUS

MARCH NEWCASTLE Academy II (25), MANCHESTER Roadhouse (26), NOTTINGHAM Rock City (27), LONDON Barfly (28)

MISERY SIGNALS
WITH AUGUST BURNS RED & EMMURE

MARCH PLYMOUTH White Rabbit (31)
APRIL MANCHESTER Music Box (01), GLASGOW Ivory Black (02), NOTTINGHAM Junction 7 (03), YEDVIL Orange Box (04), MILTON SU (05), LONDON Underworld (06)

MUDHONEY

JULY LONDON Forum (31)

MUSE

APRIL LONDON Royal Albert Hall (12)

NADA SURF

MAY LONDON Roko (08)

NEW FOUND GLORY

NOVEMBER NORWICH UEA (20), MANCHESTER Academy (21), BIRMINGHAM Academy (22), GLASGOW Barronlands (23), NEWCASTLE Academy (25), SOUTHAMPTON Guildhall (26), BRISTOL Academy (27), LONDON Brixton Academy (28), NOTTINGHAM Rock City (29)

NEW MODEL ARMY

MAY GLouc'SHIRE Subscription Rooms (28), BLACKBURN King Georges Hall (30), SWANSEA Sea City (31)

NICK CAVE AND THE BAD SEEDS

MAY DUBLIN Castle (03), GLASGOW Academy (04), BIRMINGHAM Academy (05), LONDON Hammersmith Apollo (07-08)

NIGHTWISH

WITH PAIN

MARCH LONDON Astoria (25 / 27), BIRMINGHAM Academy (29), NEWCASTLE Academy (30), GLASGOW ABC (31)

APRIL BELFAST Mandela Hall (02), DUBLIN Vicar Street (03), MANCHESTER Apollo (04)

NO USE FOR A NAME

APRIL BIRMINGHAM Academy II (03), BRISTOL Academy II (04), LIVERPOOL Academy II (05), LONDON Islington Academy II (06), OXFORD Zodiac (07)

OPETH / ARCH ENEMY
WITH DEVILDRIVER & 3 INCHES OF BLOOD

APRIL BIRMINGHAM Academy (23), GLASGOW Barronlands (24), MANCHESTER Academy (25), LONDON Brixton Academy (26)

ORANGE GOBLIN

APRIL NEWPORT TJ's (04), PETERBOROUGH Park (05), LONDON Underworld (12)

SEPTEMBER STOCKPORT Blatched House (06)

OCTOBER NOTTINGHAM Old Angel (10), LIVERPOOL Barfly (11), GLASGOW Ivory Black (12), EDINBURGH Studio 24 (13), SOUTHAMPTON Joiners (14)

NOVEMBER BRIGHTON Freebottle (01)

OUTLAW

MARCH NOTTINGHAM Rock City (30)

APRIL CARLISLE Brickyard (04), EDINBURGH The Hive (05), GLASGOW Barfly (06), HULL The Lamp (07), LIGESTER Charlotte (09), LEEDS Rios (10), TAMWORTH The Palace (11), MILTON KEYNES Pitz (12), PORTSMOUTH Eastway Cellars (13), BRISTOL The Croft (14), EXETER The Hub (15), LONDON Water Rats (17), MORECAMBE Winc-a-Sleazy (23), MANSFIELD The Mill (30)

AUGUST BLACKPOOL Rebellion Festival (08-09)

PENDULUM

MAY CARDIFF Uni (01), LIVERPOOL Uni (02), GLASGOW Academy (03), NEWCASTLE Academy (04), BRISTOL Academy (06), SOUTHAMPTON Guildhall (07), MANCHESTER Uni (09), NOTTINGHAM Rock City (13), LONDON Brixton Academy (17)

A-Z LISTINGS

POISON THE WELL

APRIL CARDIFF Barfly (03), LIVERPOOL Barfly (04), BIRMINGHAM Barfly (05), ABERDEEN Moshola (06), GLASGOW Barfly (07), YORK Fibbers (08), CAMBRIDGE Barfly (09), BRIGHTON Barfly (10), LONDON Barfly (11)

PORTISHEAD

APRIL MANCHESTER Apollo (09), LONDON Hammersmith Apollo (10), EDINBURGH Corn Exchange (12), WOLVERHAMPTON Civic Hall (13)

RAVENS CREED

MAY NOTTINGHAM Old Angel (23), EDINBURGH Studio 21 (24), NEWCASTLE Tinklers (25), LEEDS The Pylon (26), CARDIFF Cindor Bach (27), WOLVERHAMPTON Little Cirk (28), BRIGHTON Engine Rooms (29), LONDON Bar Moesta (30)

REUBEN

WITH THE GHOST OF A THOUSAND & BADDIES

APRIL BIRMINGHAM Academy II (01), SHEFFIELD Corporation (02), GLASGOW Garage (03), NOTTINGHAM Rescue Rooms (05), MANCHESTER Academy (06), NORWICH Waterfront (07), PLYMOUTH Hub (09), CARDIFF Club 11or Bach (10), LONDON Electric Ballrooms (11)

RADIOHEAD

JUNE DUBLIN Malahide Castle (07), LONDON Victoria Park (25 / 26), GLASGOW Green (27), MANCHESTER Old Trafford Cricket Ground (29)

RS vs FANDANGO!



NOT ADVISED

WITH CANTERBURY / CRAZY ANN / THE RED ROMANCE

Rock Sound and Club Fandango present an evening of fantastic new talent. Catch the best of the best in an intimate setting while you can. **APRIL LONDON** Dublin Castle (01)

RAGING SPEEDHORN WITH TROPHY SCARS

APRIL NOTTINGHAM Junction 7 (09), MANCHESTER Star & Carter (10), BARROW IN FURNESS Canteen (12), GLASGOW King Tuts (13), NUNSTON Queens Hall (14), BRISTOL Croft (15), BRIGHTON Freebott (16), LONDON Upstairs @ Garage (17)

ROMEO MUST DIE

APRIL LIVERPOOL Zanzai Bar (10), READING Turky Head (11), MANCHESTER TBC (12), NEWCASTLE Academy (13)

SAXON

APRIL LONDON Shepherds Bush Empire (29)

SERJ TANKIAN

APRIL GLASGOW ABC (01), LIVERPOOL Academy (02), LONDON Kentish Town Forum (03), OXFORD Academy (05), BIRMINGHAM Academy (06)

SICK OF IT ALL

APRIL STONE Underground (05), PLYMOUTH White Rabbit (16), LONDON Underworld (17), KINGSTON Peel (18), LEEDS Josephs Well (19), GLASGOW King Tuts (20), NORWICH Queen Charlotte (21)

SIMPLE PLAN

APRIL NORWICH UEA (13), GLASGOW ABC (16), MANCHESTER Academy II (16), LONDON Astoria (18), NOTTINGHAM Rock City (20), BRISTOL Academy (21)

SLAVES TO GRAVITY

APRIL CARDIFF Barfly (02), LEICESTER Charlotte (03), TUMBRIDGE WEEDS Forum (05), BRISTOL Louisiana (06), KINGSTON Peel (08), SOUTHAMPTON Joiners (09), NOTTINGHAM Rock City (10), PETERBOROUGH Metropolis Lounge (11), BIRMINGHAM Academy II (14), GLASGOW King Tuts (16), EDINBURGH Cabaret Voltaire (17), ABERDEEN Naf (18), DUNDEE Westport Bar (19), HULL Lamp (21), LEEDS Cockpit (22), LIVERPOOL Barfly (23), DERBY Victoria Inn (24), STONE Sugar Mill (26), SWINDON 12 Bar (27), LONDON Borderline (28), NORTHAMPTON Soundhaus (29)

STATE RADIO

MAY LONDON Kings College (20), LEICESTER Charlotte (21), SOUTHAMPTON Just 22 (22), BIRMINGHAM Barfly (23)

SUPERGRASS

APRIL BIRMINGHAM Academy (11), NEWCASTLE Northumbria Uni (13), NOTTINGHAM Rock City (15), LEEDS Met Uni (16), LINCOLN Engine Shed (17), MANCHESTER Uni (18), BRISTOL Academy (20), NORWICH UEA (21), LONDON Astoria (22)

T IN THE PARK

FEATURING HAGE AGAINST THE MACHINE, THE VERVE, KINGS OF LEON, R.E.M. & MORE

TEMPLETON PEK

MARCH WIGAN Bar Fever (26), LEEDS Packhorse (27), ISLE OF MAN Corner House (28), ISLE OF MAN Basement Bar (29), LONDON Borderline (30)

TERRORVISION

MAY NOTTINGHAM Rock City (22), SHEPHERDS BUSH Empire (24), NORWICH UEA (25)

TEXTURES

APRIL LUTON SU (02), MILTON KEYNES Pitz (08), SHEFFIELD Corporation (09), GLASGOW King Tuts (10), BIRMINGHAM Academy (11)

THE AUTOMATIC

MARCH MONMOUTH Blake Theatre (29), NEWCASTLE Central Station (29), BIRMINGHAM Academy (30)

APRIL EXETER Cavern (02), GLOUCESTER Arts Centre (03), NORTHAMPTON Soundhaus (05), STONE Sugar Mill (06), YORK Fibbers (07), LIVERPOOL Academy (08), DUNDEE Dolphin (10), WYVERNESS Racecourse (10), ABERDEEN Cafe Drummond (12), LEEDS Cockpit (14), HULL Web (15), TAMWORTH Palace (16), MIDDELSBOROUGH Somo (18), LEICESTER Charlotte (19), NORWICH Arts Centre (20), MITCHEM Club 15 (21), BRIGHTON Audio (23), SHEFFIELD Corporation (24), LONDON Roko (25), BIRMINGHAM Academy II (26), GLASGOW King Tuts (27), CARDIFF Poul (29)

THE BLACK CROWES

APRIL LONDON Bristol Academy (09)

THE BREEDERS

APRIL DUBLIN Vicar Street (07), GLASGOW ABC (08), LEEDS Met (09), NOTTINGHAM Trent Uni (10), SHEFFIELD Leadmill (12), BIRMINGHAM Academy II (13), MANCHESTER Academy II (14), LONDON Roko (16)

THE DEVIL WEARS PRADA

WITH A DAY TO REMEMBER & ALESANA

JUNE LONDON Barfly (05), COLCHESTER Arts Centre (06), STONE ON TRENT (07), BIRMINGHAM Barfly (08), CARDIFF Barfly (09), MANCHESTER Academy III (10), YORK Fibbers (12), GLASGOW King Tuts (12)

THE DUKE SPIRIT

MARCH LONDON Roko (25), MANCHESTER Academy III (26), LEEDS Brudenell Social Club (28), BRISTOL Thekla (29), BELFAST Lameright (31)

APRIL GLASGOW King Tuts (02), BRIGHTON Audio (04), EXETER Hub (04)

ROCK ON!



SUPERSONIC

FEATURING BATTLES, DÄLEK, EARTH, HARVEY MILK & MANY MORE

Rock Sound are thrilled to present the tastiest alt-rock festival of the summer. Don't miss out.

JULY BIRMINGHAM Custard Factory (11 / 12 / 13)

THE GUTTER TWINS

APRIL BELFAST Lameright (06), GLASGOW Ozo Mor (07), MANCHESTER BIRMINGHAM Academy (09)

THE HIVES

APRIL NORWICH UEA (14), NEWCASTLE Academy (15), NOTTINGHAM Rock City (16), BRISTOL Academy (17), LONDON Roko (18)

THE PRESIDENTS OF THE UNITED STATES OF AMERICA WITH ELECTRIC EEL SHOCK

APRIL LONDON Roko (01), MANCHESTER Academy (02), BIRMINGHAM Academy (03), GLASGOW King Tuts (04), BRISTOL Academy (05), LONDON Roko (06), MANCHESTER Academy (07), BIRMINGHAM Academy (08), GLASGOW King Tuts (09), BRISTOL Academy (10), LONDON Roko (11), MANCHESTER Academy (12), BIRMINGHAM Academy (13), GLASGOW King Tuts (14), BRISTOL Academy (15), LONDON Roko (16), MANCHESTER Academy (17), BIRMINGHAM Academy (18), GLASGOW King Tuts (19), BRISTOL Academy (20), LONDON Roko (21), MANCHESTER Academy (22), BIRMINGHAM Academy (23), GLASGOW King Tuts (24), BRISTOL Academy (25), LONDON Roko (26), MANCHESTER Academy (27), BIRMINGHAM Academy (28), GLASGOW King Tuts (29), BRISTOL Academy (30), LONDON Roko (31), MANCHESTER Academy (32), BIRMINGHAM Academy (33), GLASGOW King Tuts (34), BRISTOL Academy (35), LONDON Roko (36), MANCHESTER Academy (37), BIRMINGHAM Academy (38), GLASGOW King Tuts (39), BRISTOL Academy (40), LONDON Roko (41), MANCHESTER Academy (42), BIRMINGHAM Academy (43), GLASGOW King 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DALLAS GREEN (CITY AND COLOUR / ALEXISONFIRE)

INTERVIEW: Andrew Kelham

THE LAST WORD



NAME THREE WORDS THAT DESCRIBE YOU? "Stubborn, insecure, and hard work."

WHO WAS / IS MORE IMPORTANT TO YOU – YOUR FATHER OR MOTHER? "I can't pick, I have to say both as they are a perfect pair."

BOTTLE IT UP OR LET IT ALL HANG OUT? "Let it all hang out because everything gets too convoluted and messy if you bottle it up."

DO YOU VIEW THE WORLD THROUGH A GLASS HALF-EMPTY OR HALF-FULL? "Depends on the day."

YOU WAKE UP SUDDENLY AT 4AM. WHAT'S UP? "I would still be awake usually. Everything would be fine."

A RECORD YOU LISTEN TO THAT CHEERS YOU UP? "It's called 'Here Comes Everyone' by a band called Aloha. It's an amazing record, you should go listen to it yourself."

SOMETHING YOU'VE REGRETTED DOING? "Tattooing most of my body. I will probably get more done, but it's like looking back at songs you could have done better. When I get a tattoo I really like it, and then a year later I wish I could change it and do it different and better."

BEST PIECE OF ADVICE YOU'VE EVER IGNORED? "Probably my mom telling me that maybe I should not get a tattoo."

WHAT'S THE RECORD YOU NEVER CONFESS TO OWNING? "There is no such thing as a guilty pleasure, you like what you like. Why like something and feel you are not allowed to? It's not right."

DO YOU BELIEVE IN MARRIAGE? "Yes."

FAMILY OR WORK? "Right now work, but hopefully family down the line."

WORST DAY OF YOUR LIFE? "There are so many of them. I don't know if I can pick. As much as I like to complain, I lead a wonderfully blessed life, so I don't really want to pick."

PROUDEST DAY OF YOUR LIFE? "When we put the first Alexisonfire record out. Going to the store and buying it was a good feeling."

BIGGEST TURN-ON? "Laughter, at the end of the day it's important."

BIGGEST TURN-OFF? "Smoking."

BEST CHILDHOOD MEMORY? "Staying inside and playing guitar instead of going out. That proved to be a wise move."

MAIN HOBBY OTHER THAN MUSIC? "When I'm not playing music I'm playing music. Apart from that it would be skateboarding."

WORST / BIGGEST VICE? "Root beer. I cannot stop drinking root beer, and I know sugar is bad for singers, but I love it too much. Not

"Maybe I should start doing crack, you get awards in this industry for doing that sort of stuff."

WHAT WOULD BE YOUR EIGHTH DEADLY SIN? "Knowingly acting in a musically repetitious manner; uncreative bands are horribly corrosive to the human soul."

RELIGIOUS, SPIRITUAL, HUMANIST OR NONE OF THEM? "None of the above."

HOW LONG DO YOU SPEND IN FRONT OF A MIRROR IN THE MORNING? "Sometimes when I am trying to decide whether I enjoy my tattoos it can be quite a while. Other times I run my hands through my hair and I'm done. Five minutes to an hour."

LAST TIME YOU GOT UPSET? "Fifteen minutes ago. It was when I was trying to do this interview and the phone kept cutting out."

WHAT WAS YOUR PLAN B? "Being a guy struggling to be a musician."

WHAT'S YOUR ULTIMATE AMBITION? "To be as cool as The Ultimate Warrior. Seriously, the ultimate ambition is to always write a better song."

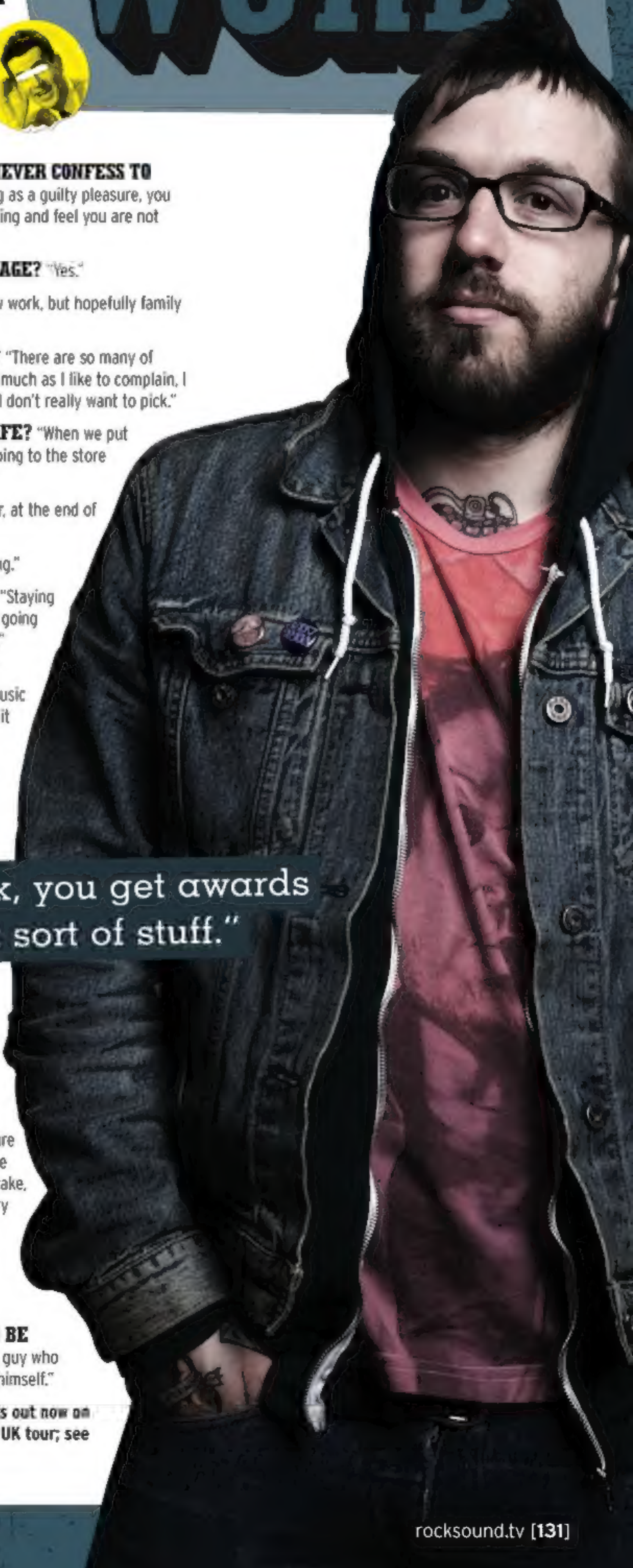
exactly crazy. Maybe I should start doing crack, you get awards in this industry for doing that sort of stuff."

HAVE YOU EVER DOUBLE-CROSSED SOMEONE FOR YOUR OWN BENEFIT? "I'm sure I have, I don't know if I can pick one time. I probably butted in line for cake, but when it comes to cake it's every man for himself."

WHAT WILL BE YOUR FAMOUS LAST WORDS? "Oh shit."

WHAT WOULD YOU LIKE TO BE REMEMBERED FOR / AS? "A guy who took music very seriously but not himself."

The album 'Bring Me Your Love' is out now on Hassle. Catch Dallas on his April UK tour; see gig guide for dates.
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